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1878-79
1881-82
1883-85
1885-86
1889-90
1890-91
1891-92
1892-93
1893-94
1894-95 - Annual Report

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THE

Pennsylvania Museum

AND

School of Industrial Art,

PHILADELPHIA.

Circular

OF THE

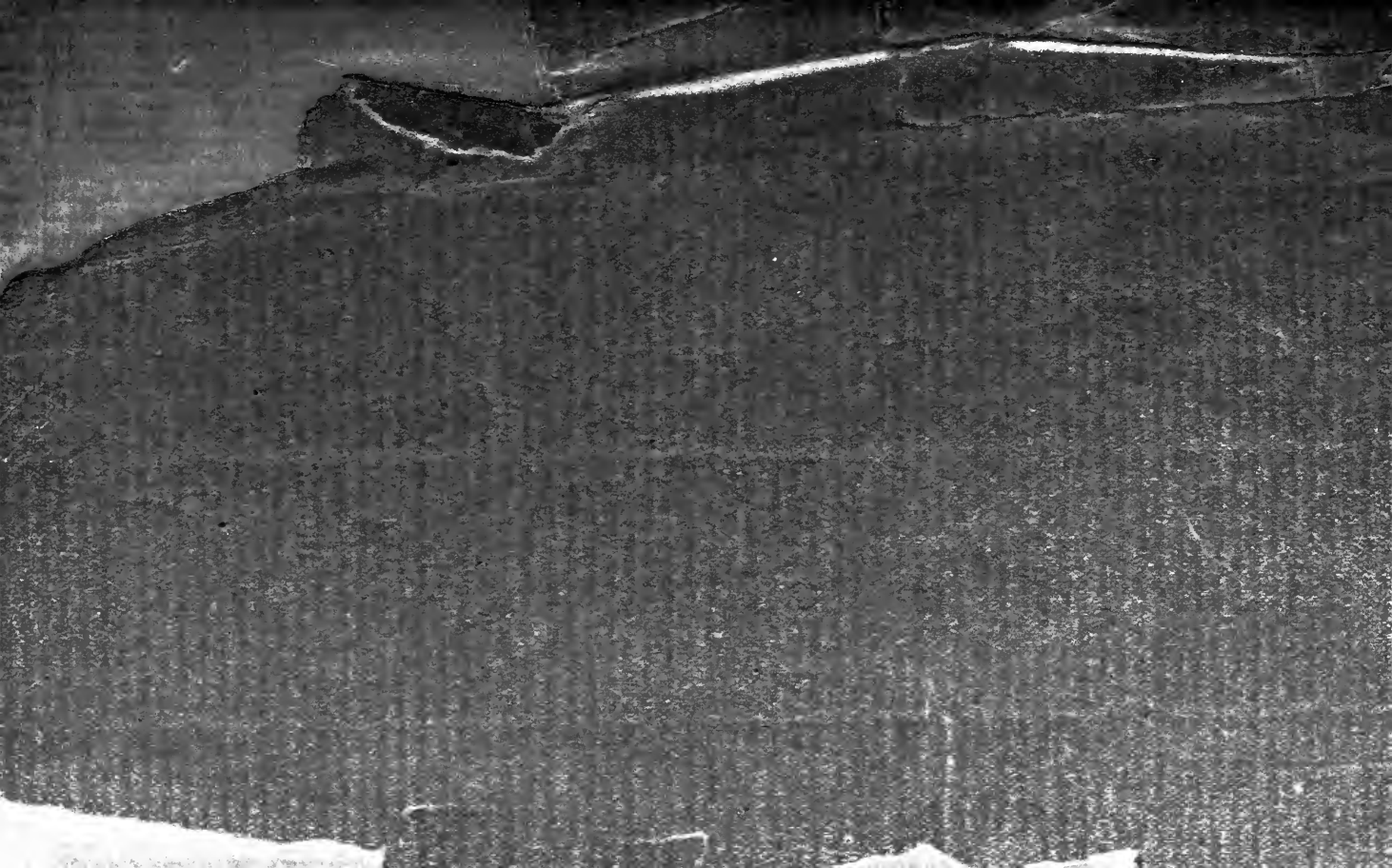
Committee on Instruction

1893-94.

BROAD AND PINE STREETS,

PHILADELPHIA.

1893.



FRONT VIEW OF NEW BUILDING, BROAD AND PINE STS., PHILA.

THE

Pennsylvania Museum

AND

School of Industrial Art,

PHILADELPHIA.

Circular

OF THE

Committee on Instruction

1893-94.

BROAD AND PINE STREETS,

PHILADELPHIA.

1893.

"The objects of this School, its results and its capabilities for good in the future, should enlist and retain the sympathy and support of all progressive and liberal-minded citizens."

GOVERNOR PATTISON.

"Of all the work of this kind which I have inspected thus far, nothing has interested me as much as the work of this School."

HENRY HITCHINGS,

Director of Drawing in the Public Schools of Boston.

"IT IS AN INSTITUTION WHICH IS DESTINED TO REFLECT, TO AN INCREASING EXTENT, CREDIT UPON ITS PROMOTERS AND UPON THE STATE, AND IT REPRESENTS MORE DIRECTLY PERHAPS THAN ANY OTHER SINGLE AGENCY THAT COULD BE POINTED OUT, THE MOST POWERFUL INFLUENCES WHICH ARE BEING EXERTED TO-DAY IN SHAPING THE INDUSTRIAL DESTINY OF THE COMMONWEALTH."

FROM A SPECIAL REPORT ON THE SCHOOL IN
THE REPORT OF THE SECRETARY OF INTERNAL
AFFAIRS OF PENNSYLVANIA FOR 1888.

"NOTHING THAT I HAVE YET SEEN HAS IMPRESSED ME SO MUCH AS THE WORK OF THIS SCHOOL."

PRESIDENT ATHERTON,
OF STATE COLLEGE,

CHAIRMAN OF THE PENNSYLVANIA COMMISSION ON INDUSTRIAL EDUCATION.

"I WANT THE WHOLE OF THE EXHIBIT OF THE SCHOOL OF INDUSTRIAL ART FOR THE PEDAGOGICAL MUSEUM OF PARIS."

M. JULES STEEG,

INSPECTOR GENERAL OF EDUCATION IN FRANCE, AND
DIRECTOR OF PEDAGOGICAL MUSEUM OF PARIS.

"WE HAVE NO SCHOOLS IN FRANCE DOING THE VARIETY AND EXCELLENCE OF THE WORK OF THIS SCHOOL."

EDWARD MARTIN.

OFFICERS FOR 1893.

President,

WILLIAM PLATT PEPPER.

Vice-Presidents,

THEODORE C. SEARCH. CRAWFORD ARNOLD.

Treasurer,

CHAS. D. CLARK.

Secretary and Director of the Museum,

DALTON DORR.

BOARD OF TRUSTEES.

EX-OFFICIIS.

THE GOVERNOR OF THE STATE. THE MAYOR OF THE CITY.

BY APPOINTMENT.

THOMAS COCHRAN, Appointed by the State Senate.
ALEXANDER CROW, Appointed by the House of Representatives.
CHARLES H. HARDING, Appointed by Select Council.
F. WILLIAM WOLFF, Appointed by Common Council.
SAMUEL GUSTINE THOMPSON, Appointed by the Commissioners of Fairmount Park.

ELECTED BY THE MEMBERS.

To Serve for Three Years.

JOHN STRUTHERS, THOMAS DOLAN,
WILLIAM PLATT PEPPER, ——— ———
C. N. WEYGANDT.

To Serve for Two Years.

JOHN T. MORRIS, CHAS. E. DANA,
STUART WOOD, ISAAC NORRIS, M.D.,
THEODORE C. SEARCH.

To Serve for One Year.

CHAS. D. CLARK, CRAWFORD ARNOLD,
WILLIAM WOOD, T. P. CHANDLER, JR.,
ALFRED C. LAMBDIN, M.D.

ASSOCIATE COMMITTEE OF WOMEN TO THE BOARD OF TRUSTEES.

President,

MRS. E. D. GILLESPIE.

Vice-President.

MRS. JOHN SANDERS.

Secretary.

MISS FANNY S. MAGEE.

Treasurer,

MRS. CRAWFORD ARNOLD.

MRS. MATTHEW BAIRD,
MRS. CHAS. D. BARNEY,
MRS. C. C. BARTOL.
MRS. C. WILLIAM BERGNER,
MISS MARY COHEN,
MISS MARGARET L. CORLIES,
MRS. GEO. K. CROZER,
MRS. ROLAND G. CURTIN,
MRS. E. E. DENNISTON,
MRS. GEORGE DALLAS DIXON,
MRS. R. B. ELLISON,
MRS. FRANK I. GOWEN,
MRS. JOHN HARRISON,
MRS. JOSEPH HARRISON,
MRS. G. C. HEBERTON,
MRS. S. M. HYNEMAN,
MRS. CHAS. B. KEEN,
MISS ELLEN MCMURTRIE,
MRS. BYRON P. MOULTON,
MRS. T. A. REILLY,
MRS. THOMAS ROBERTS,
MRS. HARRY ROGERS,
MRS. F. R. SHELTON,
MRS. WM. WEIGHTMAN, JR.,
MRS. FRANCIS HOWARD WILLIAMS,
MRS. HOWARD WOOD,
MISS H. A. ZELL.

Honorary Members.

MRS. BLOOMFIELD-MOORE,
MRS. MATTHEW SIMPSON,
MRS. SETH B. STITT,
MRS. H. C. TOWNSEND,
MRS. CASPAR WISTER,
MRS. ROBERT K. WRIGHT.

COMMITTEE ON INSTRUCTION.

THEODORE C. SEARCH, *Chairman*,
CRAWFORD ARNOLD,
CHAS. E. DANA,
WILLIAM WOOD,
T. P. CHANDLER, JR.,
MRS. E. D. GILLESPIE.
MRS. BYRON P. MOULTON,
MRS. THOMAS ROBERTS,
MRS. MATTHEW BAIRD,
MRS. WM. WEIGHTMAN, JR.,
MISS MCMURTRIE,
MISS MARGARET S. CORLIES.

COMMITTEE ON MUSEUM.

JOHN STRUTHERS, *Chairman*,
DALTON DORR, *Director*,
CRAWFORD ARNOLD,
ALFRED C. LAMBDIN, M.D.,
JOHN T. MORRIS,
CHAS. D. CLARK,
MRS. E. D. GILLESPIE,
MRS. E. E. DENNISTON,
MRS. WM. WEIGHTMAN, JR.,
MRS. GEO. K. CROZER,
MRS. JOHN HARRISON.

ADVISORY COMMITTEE ON DESIGN.

STEPAN DEKOSENKO, of DeKosenko & Hetherington, Metal Work.

GERALD EVANS, of Vollmer & Son, Furniture.

EDMUND J. WALENTA, of Howell & Bros., Wall Papers.

EDWARD MARTIN, of James Martin & Co., Printed Fabrics.

FANNY DARBY SWEENEY, Stained Glass.

ARCHIBALD F. REDDIE, of McCallum & McCallum, Carpets.

JNO. C. S. DAVIS, of the Geo. W. Blabon Co., Oil Cloths.

JOHN HAVERSTICK, of the Geo. W. Blabon Co., Oil Cloths.

FACULTY OF ART SCHOOL.

Principal,
L. W. MILLER,
From Mass. Normal Art School and School of the Boston Museum of Fine Arts.

Vice-Principal,
HOWARD FREMONT STRATTON,
Graduate (1882) of the Pennsylvania Museum and School of Industrial Art.

Professor of Drawing,
CHAS. X. HARRIS,
Pupil of Cabanel.

Professor of Water-Color Painting,
CHAS. E. DANA,
Pupil of Luminais.

Professor of Sculpture,
HENRY PLASSCHAERT,
Pupil of Academies of Ghent and Brussels.

Instructor in Mural Decoration,
NICOLA D'ASCENZO.

Instructor in Instrumental Drawing and Architectural Design,
JULIAN MILLARD,
From Mass. Institute of Technology and University of Pennsylvania.

Instructors in Applied Design,
MYRTLE D. GOODWIN, FLORENCE FETHERSTON.

Instructor in Applied Design—Evening Class,
WM. LAIRD TURNER,
Designer, Orinoka Mills.

Instructors in Drawing Classes,
PAUL LACHENMEYER,
Graduate (1891) Pennsylvania Museum and School of Industrial Art.
HELEN A. FOX,
Graduate (1892) Pennsylvania Museum and School of Industrial Art.
ELIZABETH M. HALLOWELL.
RAYMOND WALTERS.

Instructor in Modeling,
MARY ELLEN SLATER,
Graduate (1889) Pennsylvania Museum and School of Industrial Art.

Instructor in Carving,
AMORY C. SIMONS.

Secretary,
LEONORA J. C. BOECK.

FACULTY OF TEXTILE SCHOOL.

Director,

E. W. FRANCE,

Graduate of the Pennsylvania Museum and School of Industrial Art. Formerly of Conshohocken Woolen Mills.

Assistant Director and Instructor in Textile Design and Mechanical Drawing,

BRADLEY C. ALGEO,

Graduate (1892) Pennsylvania Museum and School of Industrial Art.

Professor of Chemistry and Dyeing,

CONYERS BUTTON FINCKEL,

Graduate (1888) of the Pennsylvania Museum and School of Industrial Art.

Instructor in Weaving and Related Branches,

WM. ROEBUCK,

Formerly with Sevill Schofield, Son & Co., Philadelphia.

Instructor in Freehand Drawing, Design and Color Harmony,

MYRTLE D. GOODWIN,

From the Pennsylvania Museum and School of Industrial Art.

Instructor in Applied Design—Evening Class,

WM. LAIRD TURNER,

Head Designer of many years' experience with Orinoka Mills.

Engineer and Instructor in Steam and Metal Work,

THOMAS B. RIDINGTON.

Assistant Engineer,

N. E. WHITEHEAD.

Assistant Instructor in Hand Loom Department,

EDWARD J. ROBERTS.

Master Mechanic,

SAMUEL THOMPSON.

Chair and Table. Designed and made by pupils.

THE PENNSYLVANIA MUSEUM

AND

SCHOOL OF INDUSTRIAL ART.

HISTORICAL SKETCH.

The Pennsylvania Museum and School of Industrial Art was incorporated on the twenty-sixth day of February, 1876, for the purpose, as stated in its charter, of establishing "for the State of Pennsylvania, in the City of Philadelphia, a Museum of Art in all its branches and technical applications and with a special view to the development of the Art Industries of the State, to provide instruction in Drawing, Painting, Modeling, Designing, etc., through practical schools, special libraries, lectures and otherwise."

The purpose of the institution as thus defined is distinctly industrial. The collections at Memorial Hall, where the Museum is located, embrace examples of art work of every description; but as the City already possessed, in the Pennsylvania Academy of the Fine Arts, an institution devoted to the advancement of the Fine Arts, it was determined by the founders to make the collections of the Pennsylvania Museum as largely as possible illustrative of the application of Art to industry, and the instruction in the School has constant reference to a similar purpose.

The institution owes its origin to the increased interest in Art and Art Education awakened by the Centennial Exhibition of 1876.

Pending the incorporation of the institution, a fund of $25,000 was subscribed with which to make purchases at the Exhibition. In the selection of objects, the trustees had the benefit of the advice of the foreign commissioners to the Exhibition, and, in several instances, the institution was the recipient of valuable gifts from individual exhibitors. Around the nucleus thus formed, the Museum has grown by purchase, gift and bequest to its present proportions, numbering in its collections upward of ten thousand objects.

The major part of the collection of the products and manufactures of British India, shown at the Centennial Exhibition, was presented to the Museum by the British Government at the close of that Exhibition. It occupies the whole of the west corridor at Memorial Hall.

The Moore memorial collection of objects of Art, presented to the Museum by Mrs. Bloomfield-Moore as a memorial of her late husband, occupies the entire east corridor. It contains exquisite examples of Lace, Embroidery, Fans, Jewelry, Pottery, and Porcelain, Metal Work, Enamels, Carved Work in Ivory and in Wood, Tapestries and Pictures.

The Museum also possesses several smaller collections, sufficiently complete in themselves to be regarded as fairly representative of the departments to which they belong. Of these the Caspar Clark collection of Persian Metal Work, the Vaux collection of Etruscan Pottery, and the Fulgence collection of Textiles are perhaps the most important.

In addition to its actual possessions, the Museum is con-

stantly receiving accessions in the form of loans of a more or less permanent character, by which the element of freshness is secured, and popular interest in the collections continually renewed.

The purpose of the School is to furnish such instruction in Drawing, Painting, Modeling, Carving and Designing as is required by designers, superintendents and workmen in the various Constructive and Decorative Arts, and to serve as a Training School for teachers of these branches.

It was opened during the winter of 1877–78 in temporary rooms in Industrial Art Hall, at Broad and Vine Streets. It was afterward removed to the rooms of the Franklin Institute, at 15 South Seventh Street, and again in 1880 to the building 1709 Chestnut Street, where it remained until its removal, in 1884, to 1336 Spring Garden Street, from which place it was removed to its present location at Broad and Pine Streets in the summer of 1893. The Textile School was opened in an annex to the main building at 1336 Spring Garden Street, erected for its occupancy in 1885, and the School of Chemistry and Dyeing was opened at 1346 Spring Garden Street in 1887. Both Schools were removed in 1891 to 1303–1307 Buttonwood Street, until the acquisition of the property occupied at present made it possible to bring all the departments of the School together under one roof.

Up to the time of the removal to Spring Garden Street, the work of the classes was confined to the general courses in Drawing, Painting and Modeling, with constant regard to the needs of the industries, it is true, but without attempting to provide instruction in any of the occupations themselves.

The necessity of affording facilities for such technical instruction, however, became apparent very early in the history of the School. It was seen that only by familiarizing the students with the processes and industrial applications of design could the proper direction be given to such purely artistic training as the School had to offer.

The School of Applied Design and the School of Wood Carving were accordingly added in 1884, and the School of Textile Design and Manufacture in 1883. The School of Chemistry and Dyeing was established in 1887, and the Class in Mural Decoration was added as a department of the

School of Decorative Painting in 1892, at which time the School of Architectural Design was also organized, so that under the present organization the following departments are in active operation:

School of Drawing,
School of Applied Design,
School of Textile Design and Manufacture,
School of Chemistry and Dyeing,
School of Wood Carving,
School of Decorative Painting,
School of Mural Decoration,
School of Decorative Sculpture,
School of Architectural Design.

The munificent gift of $100,000 by Mr. William Weightman, and the generous response of the public of Philadelphia to an appeal for assistance, by which a like amount was raised by popular subscription during the spring of the present year (1893), have enabled the institution to acquire the magnificent property at the northwest corner of Broad and Pine Streets, which it will hereafter occupy. This property, with a front of 200 feet on Broad Street, and 400 feet on Pine Street, is by far the most spacious and most advantageous in its location of any establishment in America, that is devoted to the uses of a School of Art, situated as it is on the principal street and in the very heart of the City. Hitherto the School has been continually hampered by want of room, and it is a source of great satisfaction to its managers that this drawback to its development and limitation to its usefulness is now effectually removed.

The building contains accommodations for 1000 pupils, —studios, chemical and mechanical laboratories, lecture rooms, administration rooms and an ample library.

SCHOOL YEAR.

The next School year of thirty-six weeks begins on Monday, October 2, 1893, and ends June 9, 1894. The evening classes open on Monday, October 9th, and close April 7th. There is a vacation of one week at Christmas. The School is also closed on the Friday following Thanksgiving Day, and

on Washington's Birthday, Good Friday, Easter Monday, and Decoration Day.

HOURS OF STUDY—DAY CLASSES.

The hours of study for the day classes are from 9 o'clock until 1, and from 2 to 4 every day in the week, except Saturday.

EVENING CLASSES.

Evening classes in all the branches are in session from October until April, every evening in the week, from half-past 7 to half-past 9 o'clock.

REQUIREMENTS FOR ADMISSION.

Applicants for admission are expected to be as proficient in the common English branches as the completion of the ordinary Grammar School Course would imply. It is also desired that pupils should be fairly well grounded in a knowledge of freehand drawing; but proficiency in this branch is not required as a condition for admission, and pupils who are deficient in this respect will be given an opportunity, and furnished with every facility, for making up such deficiency. Students in the Textile School must pass an examination in Arithmetic (through percentage).

SCHOLARSHIPS.

In consideration of an annual appropriation to the School by the Legislature of Pennsylvania, each county in the State is entitled to one free scholarship in any department of the School for the full course of three years. These appointments are made by the Governor of the State, usually on the recommendation of members of the State Legislature.

Five free scholarships are also competed for annually by pupils from the advanced classes of the grammar schools of the city of Philadelphia. Application for admission to this competition should be made, through the Principal of the School from which the applicant comes, to the Board of Public Education, 713 Filbert Street.

A certain number of free scholarships have also been

provided by the bequest of Mr. Joseph E. Temple and by gifts for this purpose by Mrs. Susan R. Barton and Mrs. William Weightman, Jr. These are awarded by the Committee on Instruction, after satisfactory evidence has been furnished of the applicant's ability and earnestness of purpose. The scholarships are not granted for partial or special courses, but only to those who expect to attend a full, regular course, requiring an attendance of at least three years. Written applications, stating fully the qualifications of the applicants, and the grounds on which the application is based, should be sent to the Principal on or before October first.

MATERIALS FOR STUDY.

Instruments and materials for study must be provided by the students. All articles required in any class are for sale at the School at less than retail prices, and students are expected to purchase them here. The cost is usually about $12.00 per year for a day student in the Art School, and $15.00 in the Textile School; for the additional expense in this last, see page 49. For students in the evening class the expense need not exceed $5.00 a year.

Each student is provided with a locker, in which drawing-boards and materials are to be placed before leaving the class-room. On receiving the key the student must deposit one dollar, one-half of which will be refunded when the key is returned, provided the return is made within one month after the date on which his term expires; otherwise the deposit will be forfeited.

Students will be furnished with facilities for working at the Museum in Memorial Hall when this is desired.

BOARD.

Good board may be obtained in the vicinity of the School for from $4.50 a week upward. A list of desirable boarding-houses is kept at the School, and will be furnished on application.

EXAMINATIONS AND COMPETITIONS.

Examinations and competitions for the several prizes, announced on pp. 31, 32, are held at stated periods during the

year, and all candidates for School honors are required to enter such competitions as are announced in their departments. The results are treated in precisely the same way as those obtained by the formal examinations, and the pupil's standing is made to depend upon them to quite as great an extent. No certificate or diploma is granted to any student who does not obtain a creditable rating in these competitions.

Monthly reports of attendance and standing are made to parents and guardians, and it is desired that students whose progress is shown by these reports to be unsatisfactory for three months in succession shall be withdrawn.

DISCIPLINE.

The Discipline of the School is made as simple as possible, and students are made to feel that as the requirements are definitely stated, and the instruction in each branch given at well-known hours, the progress of each is substantially in his own hands.

All students, however, are expected to be prompt and regular in their attendance on all the exercises and lectures of their course, and irregularity in this respect will be regarded as sufficient reason for dismissal. Schedules showing the arrangement of classes and the hours to be given by the instructors to each are posted in the class-rooms. Students must observe these schedules and may not claim the teachers' attention at other hours.

Polite and orderly conduct is also insisted upon at all times, and any damage to School property must be made good by the student causing it. No book, chart or other educational appliance will be allowed to leave the building under any circumstances.

All work must be put away before the student leaves the building. Lost articles may be inquired for of the janitor. Students are requested to give prompt notice of change of address.

EMPLOYMENT FOR GRADUATES.

The School does not undertake to find places for graduates, but applications for teachers and designers are con-

stantly being received by the Principal, and students desiring employment are requested to notify him to that effect.

No pupil, who has not spent at least one year in the School, will be recommended for a position either as teacher or designer.

ART SCHOOL.

COURSES OF STUDY.

The general course of study embraces Drawing and Painting in water-colors, from models, casts, draperies, still life and the living model; Lettering; Plane and Descriptive Geometry; Projections, with their application to machine construction and to cabinet work and carpentry; Shadows, Perspective, Modeling and Casting; Practice in the use of Color, with special reference to the needs of designers; Historical Ornament and Original Design. The Instrumental Drawing is taught by means of class lessons or lectures, and lectures are also given on Anatomy and Historical Ornament, upon which examinations for certificates are based.

GRADUATE COURSE.

Graduates from the full course as outlined above may continue in the School for advanced study without payment of fees, on condition that they devote a certain amount of time to teaching in the School, or to other work, for the promotion of the interests of the Institution.

TEACHERS' COURSE.

This course is arranged for the benefit of those who, while unable to devote as much time to the work of this School as would be required to complete the full course covered by the certificate, are yet desirous of properly qualifying themselves either to teach drawing in elementary schools or to make good use of the blackboard in teaching

other branches.—The School is open on Saturdays for the benefit of this class of students.

COURSE IN WOOD CARVING.

Pupils who do not wish to take the full course in Modeling and Carving, can take Carving alone as a Special Course. This work is thoroughly practical in its character, and is intended to familiarize the pupil with the methods of the shop and to enable him to occupy at once a position as a workman considerably in advance of any which he could expect to fill without this preliminary training.

PREPARATORY COURSE.

A preparatory course is arranged for pupils who are not sufficiently advanced in their studies to enter the regular course.

LECTURES.

Class instruction in the Geometrical branches is given every Wednesday morning, and lectures on Original Design, on Art History and on Perspective are given by the Principal every Monday morning at 11 o'clock. All first-year students are expected to attend these lectures.

Lectures on Color Harmony and on Anatomy are given on Fridays at 12 o'clock.

Occasional Lectures on Miscellaneous Subjects are given throughout the year.

Water Cart in India Collection. Drawn by a pupil.

SUBJECTS OF STUDY.

INDUSTRIAL DRAWING.

CLASS A.—DAY CLASS.

EXERCISES.

FREEHAND WORK.

(1) Drawing and modeling from casts.
(2) Model drawing in charcoal, pen-and-ink and crayon.
(3) Drawing of Pieces of Furniture, Chairs, Tables, etc.
(4) Studies of Drapery in crayon, pen-and-ink, wash, etc.
(5) " " Objects of Industrial Art from the Museum.
(6) " " Flowers and Foliage from Nature, in charcoal, pen-and-ink and water-color.
(7) Lettering.
(8) Analysis of Plants for the purposes of Design.
(9) Elementary Designs from natural forms.
(10) Studies in Historic Ornament, especially the designing, in the different styles, of work which can be executed in the School; Architectural Ornament, Furniture, Cabinet Work, Pottery, Glass, etc.
(11) Design from natural and from historical motives of Ornament, as applied (1) to flat surfaces and (2) to curved surfaces, such as Pottery, etc.

INSTRUMENTAL WORK.

(12) Exercises with instruments (construction of plane figures, line shading, Geometrical Designs, etc.).
(13) Plans and elevations of buildings and machinery.
(14) Descriptive Geometry (intersections and developments, shades and shadows).
(15) Perspective.

EXAMINATIONS.

(1) Plane Geometrical Drawing.
(2) Projections.
(3) Shadows.
(4) Perspective.
(5) Model Drawing.
(6) Drawing from Memory.
(7) Historical Ornament, a written paper, illustrated by sketches.

(This class attends lectures once a week on Instrumental Drawing and once a week on Perspective, on the Principles of Design, on Historica Ornament, or some other subject directly related to the work of the classroom.)

Instead of the course in Instrumental Drawing, as described above, the evening class pursues a course in Architectural Drawing, including a study of the Orders, Perspective, and Shades and Shadows, lessons in which are given every Tuesday evening; and all pupils of the School, whether entered in the day or evening classes, may attend without extra charge. The Frederic Graff Prize of $25.00 for Architectural Design, is offered for competition to pupils in this course.

DECORATIVE PAINTING AND APPLIED DESIGN.

CLASS B.—DAY CLASS.

EXERCISES.

(1) Studies in Color Harmony, consisting of Simple Designs treated in different schemes of color.
(2) Studies from the Living Model in the Advanced Drawing Class.
(3) Exercises with Instruments. Drawing of Geometrical Patterns from Plates and Fabrics. (For students who have not taken the Certificate of Class A.)
(4) Studies of Plants and Flowers from Nature, in water-color.
(5) Studies of Groups, Draperies, etc., in water-color.
(6) " " Objects of Industrial Art from the Museum, in water-color.
(7) Original Designs for Carpets, Rugs, Curtains, Upholstery Goods, Wall-Papers, Oil-Cloths, Linoleum, Lace, Embroidery, etc.
(8) Designs for, and execution of, Painted Wall Decorations, including the pricking and cutting of patterns and stencils.

EXAMINATIONS.

(1) Time Sketch in water-color of flowers or a group of objects.
(2) Color Harmony.
(3) Paper on the Origin and Chemistry of Pigments.
(4) " " Principles of Design in Surface Decoration.

(5) Description of processes of manufacture; a paper based mainly upon visits to industrial establishments.
(6) Study from the Living Model.

(This class attends the lectures on Anatomy, on Harmony of Color, on the Chemistry of Pigments, on Historic Ornament, and on Principles of Decorative Design.)

The course described above is the full course prescribed for those who are working for the Diploma of the School. For those who prefer to devote themselves more exclusively to the work in industrial design, the following modified course has been arranged, on the completion of which a special certificate is awarded.

SPECIAL COURSE IN APPLIED DESIGN.

DAY AND EVENING CLASSES.

EXERCISES.

(1) Grinding and Preparation of Colors.
(2) Studies in Color Harmony.
(3) Enlargement and Reduction of Colored Ornament from Plates, etc., and from Actual Fabrics.
(4) Geometrical Design.
(5) Flower Painting from Nature, in water-color.
(6) Plant Analysis and Conventionalization.
(7) Original adaptations of natural forms and historical motives to the decoration of flat and of curved surfaces, as of pottery forms, and to different methods of execution, as by Printing, Stamping, Stenciling, etc.
(8) Designs for Stained-Glass work, including Tracing, Pattern cutting and the execution of Cartoons.
(9) Original Designs for Ginghams and Dress Goods.
(10) Designs for Oil-Cloth, outlining and coloring for Linoleums, Line and Pin Patterns.
(11) Wall-Paper, Chintzes, Cretonnes, Printed Silk, etc.
(12) Body Brussels, four, five and mixed frame.
(13) Chenille, Smyrna Rugs, etc., Curtains, Table-Covers.
(14) Upholstery Goods, Petit Point, Brocatelles, Satin-face fabrics.
(15) Ingrain Carpets, weaves used in producing different effects, (*a*) two colors in warp and filling, (*b*) four or more colors in warp and filling. Each student is expected to weave one Ingrain carpet design, including the cutting and lacing of the cards.

EXAMINATIONS.

(1) Time Sketch in water-colors of flowers or a group of objects.
(2) Color Harmony.
(3) Paper on the Origin and Chemistry of Pigments.
(4) Paper on Principles of Design in Surface Decoration.
(5) Description of Processes of Manufacture; a paper based mainly upon visits to industrial establishments.

(This class attends the lectures on Harmony of Color, on Historic Ornament, and on Principles of Decorative Design.)

The work of the class-room is supplemented by visits to industrial establishments in the neighborhood, and accounts of these visits are expected from every pupil.

SPECIAL COURSE IN PAINTING IN WATER-COLOR.

This class meets every Wednesday morning, under Mr. Chas. E. Dana, and works mainly from still-life subjects. Pupils entering this class are privileged to attend the Advanced Drawing Class without extra charge. (See page 28.)

SCHOOL OF DECORATIVE SCULPTURE.

CLASS C.—DAY AND EVENING CLASSES.

EXERCISES.

(1) Studies of Ornament from casts.
(2) " " Details of Human Figure from casts.
(3) " " Animals from casts.
(4) " " Ornament from prints and photographs.
(5) " " the Living Model.
(6) Wood Carving.
(7) Original Designs for Ornament in Terra Cotta.
(8) Designs for Work in Cast or Wrought Metal.
(9) Designs for Furniture or Cabinet work with carved enrichments.
(10) Diploma Work. A piece of Decorative Sculpture either in relief or the round.

EXAMINATIONS.

(1) Paper on Principles of Design as applied to Sculptured Objects.
(2) Time Sketch in Clay of Ornament from cast or print.
(3) Paper on Anatomy of the Human Figure.

(This class attends the lectures on Anatomy, on the Principles of Constructive and Decorative Design, and on Historical Ornament.)

ADVANCED DRAWING CLASS.

CHAS. X. HARRIS, Instructor.

This class is for the thorough study of the figure from the cast and from the living model. Students of the regular course are admitted only after completing the courses described on pages 21 and 23, but special students, if properly qualified, are admitted at any time. Pupils in the Special Course in Water-color Painting may attend this class without extra charge.

A class for work from the living model—under the direction of Mr. Plasschaert and Mr. Harris—will be in session on Tuesday, Thursday and Saturday evenings, for the especial study of the figure in its application to decoration and illustration, the students being free to use the various mediums which may be best suited to their individual needs.

In connection with this class compositions upon given themes are required from all members, and the poses for the models are selected from the sketches which are found to be most fully illustrative of the subject announced.

The class works from the partially draped model, which is posed with as much reference to the study of historical costume and beauty of decorative effect, as of the figure itself.

TEACHERS' COURSE.

(For those employed as Teachers in either Public or Private Schools.)

Class meets on Tuesday and Thursday afternoons, and on Saturdays.

EXERCISES.

FREEHAND WORK.

(1) Drawing from the cast.
(2) " from models.
(3) " Pieces of Furniture, as chairs, tables, etc.
(4) " Foliage from Nature.
(5) Analysis of Plants for the purpose of Design.
(6) Elementary Design.
(7) Studies in Historic Ornament.
(8) Applied Design.
(9) Modeling, with special reference to the work of the Kindergarten and Primary School.

INSTRUMENTAL WORK.

(10) Plane Geometrical Drawing.
(11) Elements of Projection.
(12) Elements of Perspective.

EXAMINATIONS.

(1) Model Drawing.
(2) Plane Geometrical Drawing.
(3) Elements of Projection.
(4) Elements of Perspective.
(5) Drawing on the Blackboard.

COURSE IN MURAL DECORATION.

DAY AND EVENING CLASSES.

(1) The nature of the various materials employed in Painting—Sizes, Oils, Dryers, Varnishes, Pigments, etc.
(2) Selection, care and proper handling of Brushes, Pots, and other tools and implements.
(3) Practice in the elementary processes of Painting, Preparation of Surfaces, Sizing, Priming, Sandpapering, Puttying, etc.

(4) Mixing and Matching Tints in Oil and with Tempera or Kalsomine.
(5) Coating with Oil Color and with Tempera or Kalsomine.
(6) Lettering.
(7) The use of Pounces and Stencils.
(8) Lining and Simple Scrolls.
(9) Mouldings and Ornaments.
(10) Stencil Cutting.
(11) Freehand Drawing of Ornaments from Plates and Casts.
(12) Harmony and Contrast of Color.
(13) Historic Styles of Ornaments, studied with reference to their association with Architecture.
(14) Principles of Decoration as applied to the Ornamentation of Flat Surfaces.
(15) Original Design.

COURSE IN WOOD CARVING.

DAY AND EVENING CLASSES.

COURSE OF STUDY.

(1) Selection, Sharpening and Care of Tools.
(2) Bosses and Scrolls from Casts and Models.
(3) Intaglios and Mould Sinking.
(4) Ornaments from Prints and Drawings.
(5) Original Designs for Panels, Carved Enrichments for Furniture and Cabinet Work, Picture-frames, Easels, etc.

CERTIFICATES AND DIPLOMAS.

Students completing satisfactory exercises in the enumerated subjects of study in Class A (see page 21) will be eligible for the examinations and competitions which are held at stated times during the year, and on passing the examinations and participating creditably in the competitions, will receive the certificate. Pupils who, having received the certificate, complete the courses in Decorative Painting and Decorative Sculpture, will receive the diploma of the School. All works executed by pupils are regarded strictly as exercises, not as results, and students will practice the several kinds of subjects until the work required can be performed with facility in a reasonable time.

At least one specimen of every student's work in each class will be retained by the School.

FEES.

All fees are payable in advance, and *money once paid will in no instance be refunded* except by special action of the Committee. The fee for the day class in any course is $40.00 a year; that for the evening class is $10.00 a year. Students entering for less than a year pay at the rate of $8.00 a month for the day class, or $2.00 a month for the evening class.

Special arrangements are made for teachers, and others, to attend on Saturdays, and on Tuesday and Thursday afternoons. The fee for this class is $10.00 a year.

PRIZES.

The following prizes are awarded annually at the close of the School year:

President's Prize.—A set of instruments and materials of the value of $25.00, offered by the President for the best set of drawings executed by students in the Course in Industrial Drawing

Frederic Graff Prize.—Of $25.00 for Architectural Design, competed for by students of the evening class alone.

Henry Perry Leland Prize.—Of $25.00, offered by Mrs. John Harrison for best drawing in pen-and-ink.

Associate Committee of Women's First Prize.—Of $20.00, awarded by the Associate Committee of Women for the second-best set of works in the Course of Industrial Drawing.

Associate Committee of Women's Second, Third and Fourth Prizes.—Of $10.00 each, offered by the same Committee for work in Original Design.

Ripka Prize.—Sketching Outfit for best decorative work in color. Offered by Ripka & Co., Philadelphia.

First Richards Prize.—Portfolio of Etchings, offered by Mr. F. DeBourg Richards for work in pen-and-ink.

Second Richards Prize.—Of the same character, awarded for the same class of work.

Maddock Prizes.—First Prize, $20.00; Second Prize, $10.00. Offered by Thomas Maddock, of Trenton, N. J., for designs for pottery.

Academy Scholarship.—A Free Scholarship in the Pennsylvania Academy of the Fine Arts is offered by the managers of that institution, to be competed for annually by our pupils.

TEXTILE SCHOOL.

ADVISORY COMMITTEE.

The Advisory Committee of Manufacturers gives this School its constant supervision, so as to direct its efforts into the most practical channels. They provided the funds for placing the School in its present location, and feel largely responsible for its success. This Committee consists of the following members, all of whom are recognized as being among our foremost manufacturers :

Theodore C. Search, of Erben, Search & Co. ; William Wood, of William Wood & Co. ; Thomas Dolan, of Thomas Dolan & Co. ; Joseph Bromley, of John Bromley & Sons ; William H. Grundy, of William H. Grundy & Co. ; Howland Croft, of Howland Croft, Sons & Co. ; James Doak, Jr., of James Doak, Jr., & Co. ; George C. Hetzel, of George C. Hetzel & Co. ; Charles Furbush, of M. A. Furbush & Son.

The School now occupies the entire south wing of the building at Broad and Pine Streets, comprising a total floor space of some 30,000 square feet. The School is furnished with machinery of the best character, consisting of fifty hand-looms of the most approved construction. Each of these looms carries 30 harness, and is capable of producing any woven fabric that can be made on the very best Knowles or Crompton looms. These machines were designed by our own instructors and made by Messrs. Schaum & Uhlinger especially for this School, and it is safe to say that better ones cannot be found. In addition to this are seven Jacquard hand-looms, also made especially for the School.

The Power Loom Department consists of :

1 48-in. Knowles worsted loom, pick and pick, 30 harness.

1 48-in. Crompton loom, pick and pick, 27 harness.

1 40-in. Knowles Gem loom, pick and pick, 16 harness, with multiplier.

1 30-in. Knowles Cam loom, for ginghams, 7 boxes.

1 40-in. Thos. Wood loom, for suitings, 16 harness.

1 33-in. Thos. Wood roller loom.

1 36-in. Whitin loom, with 400 Stafford Jacquard.

1 36-in. Stafford loom, with double-acting dobby for gauze, etc.

1 72-in. Knowles heavy-frame upholstery loom, Uhlinger 1200-hook double-lift Jacquard.

1 70-in. Bridesburg loom, with Halton double lift, double-cylinder Jacquard for table-covers, etc.

1 Murkland ingrain carpet loom.

1 36-in. Schaum & Uhlinger loom, with automatic swivel attachments for weaving silk spots on dress goods, etc.

1 Schaum & Uhlinger silk loom, with 600 rotary cylinder Jacquard.

1 Schaum & Uhlinger ribbon loom.

There are also all the necessary machines for spooling and winding yarns, and a cop-winder for carpet yarns.

The Card-Cutting Department is well equipped, possessing American and French Index cutter and a Schaum & Uhlinger Power card-cutter. The student is required to cut his own cards and thoroughly familiarize himself with every detail pertaining to the production of the finished goods.

The Chemical Department is fitted up with admirable thoroughness, and occupies two spacious rooms on the first floor, one of which is used for a lecture room, and for the careful weighing of Chemicals and Dyestuffs. The other is fitted up with desks for the accommodation of a class of fifty, each desk being supplied with gas and water, and all the apparatus necessary to perform the experiments in Chemistry, sample scouring and dyeing, and we feel that it is one of the most convenient and comfortable working rooms that could be devised.

A large room in the basement has been fitted up, which is admirably adapted for use as a dye-house, having a cement floor, good water-supply, and drainage. All the machinery and appliances necessary for practical dyeing have been added,

and the entire room is so arranged as to enable the student to receive the practical as well as the experimental part of dyeing.

The Dye-house is supplied with copper-lined tanks of regulation depth, which are heated by steam; scouring tanks; large copper tank for making scouring solutions; hydro-extractor; and a large drying-room with coils of steam-pipe for heating, thus giving scope for possibilities never heretofore provided for. Here the student will be directed by competent instructors, and will practically work out the problems which he has before experimentally tried at his desk. Every facility is furnished for testing the materials used in dyeing, and experiments in fixing color on all fibres are constantly under way.

All the colored material used in the School is dyed in the Laboratory and Dye-House, and in the Second and Third Years of the Course the coloring is done by the students themselves.

DEPARTMENT OF CLOTH FINISHING.

The Department of Cloth Finishing will be in operation soon after the opening of the School Year.

The majority of the fabrics produced in the School will be finished by the advanced classes, under the supervision of a competent instructor.

This new feature in the course of instruction should prove of great practical value, as the student will not only see the fabrics as they come from the loom, but will be enabled to observe the effect produced, and the changes which take place throughout the various processes of finishing.

Among the Machines used in this Department, the following have been generously donated by the makers:

One Parks & Woolson narrow Shear, with patent List Motion and other Improvements, by Parks & Woolson, Springfield, Vermont.

One Fulling Mill and one Cloth Washer, by Jas. Hunter Machine Co., North Adams, Massachusetts.

One Self-Balancing "Hydro-Extractor," by Schaum & Uhlinger, Philadelphia.

METAL AND STEAM WORK.

Another new feature, which has recently been added to the regular course of instruction, is that of Elementary Metal Working or Vise-Work, and, in connection with this, the principles of the economic production and use of Steam are taught.

For the practical part of this feature, two large and airy rooms have been fitted up in the basement, with the necessary tools and appliances.

COURSES OF STUDY.

The general course of instruction embrace the Theory of Textile Designing and its practical applications to the art of weaving and related branches—scouring, bleaching and dyeing of yarns and materials, and finishing of fabrics. In addition, chemistry is taught, with special reference to the needs of the different branches of the textile industries.

The course of instruction extends over a period of three years, and is especially adapted to meet the wants of those desiring to study cloth manufacturing, designing of textiles, weaving and dyeing. The course is intended to give the student a thorough scientific and practical knowledge of these subjects. (For partial Textile Course, see page 49).

As an adjunct to the above, an Elementary Course in Metal Working has been devised, which is intended to make the student more practical in the work of loom-fixing.

Instruction is given in the care and proper manner of handling the various tools, files, vises, wrenches, etc.

The exercises consist mainly of vise-work, and embrace chipping, filing and smoothing, cutting inside and outside threads, and general loom repair-work.

LECTURES.

Lectures are given on the different materials used in the textile industries, such as wool, cotton, silk, mohair, jute, flax, etc., their source, chemical and physical structure of the fibre, the action of chemicals on the different fibres, and their affinity for the various dye-stuffs.

Having studied the raw materials, the different processes

by which they are converted into yarns, such as sorting, cleansing, carding and spinning of wools, systematically mixing, opening, carding, drawing and spinning of cotton, and finishing of the various fabrics, are taken up.

Lectures are also given on the Economic Use of Steam for Factory Heating and Power, Boiler Setting and Steam-Fitting in General.

Full and complete instruction is given in Designing for all kinds of loom work, and every step of the pupil's progress is carefully watched and made a matter of record. No rough or slovenly work is permitted, but all is done in the most exact and accurate manner.

The Course of Study is one of the most thorough that can be obtained anywhere. It is a matter of business from beginning to end, and pupils are taught to feel that they are preparing themselves for the work of life, and that thoroughness is the one feature that counts for the most in the great struggle.

The discipline is of that character which makes duty pleasant, and not a burden. Indeed, the work is rendered so fascinating that the pupils find their greatest pleasure in being busy working out the problems which so intimately concern their future life.

SPECIAL COURSE IN CHEMISTRY AND DYEING.

In this course, the students spend all of their time in the Laboratory, performing experiments in Chemistry and Dyeing. They also attend all of the lectures relative to this branch.

The course embraces the following studies: Chemistry of the elementary substances and their compounds with each other. Action of acids and alkalies on fibres and colors. Qualitative analysis. Detection of Acids. Analysis of salts. Manufacture of Scouring Soaps. Scouring, Bleaching and Dyeing of Wool and Cotton. Fast Colors on Cotton and Wool. Testing colors for strength and purity. Testing dyed samples to determine the fastness of the color. Making comparative analysis of dye tests and matching dyed samples.

For those not wishing to take up the study of Chemistry, special arrangements can be made for a course in Dyeing alone.

SUBJECTS OF STUDY.

FIRST YEAR—THEORETICAL WORK.

General principles of the structure of fabrics. Warp and filling. Explanation of the term, "The Weave," and methods of representing the same on squared designing paper. Classification of Weaves. Foundation and Derivative Weaves. Plain Cloth and the methods of ornamenting it. Methods and rules for constructing the various twill and satin weaves. Influence of the twist of the yarn on the appearance of the cloth.

Explanation of Drafting. Rules for preparing Drawing-in Drafts and Chain Drafts from weaves. Reducing weaves to their lowest number of harness. Calculating the number of heddles required for fancy and straight drawing-in drafts.

Various weaves whose foundations are either the Plain, Twill, or Satin weave. How they are constructed. The various kinds of cloth to which they are adapted. Circumstances which make it more advantageous to use one class of weave than another. Weaves which are suitable for different classes of fabrics in contrast to weaves for particular classes.

Weave Combination. Points to be considered in making a combination weave. Consideration of the texture in placing one weave with another. Weaves which take various amounts of filling. Weaves which take up the warp at different rates. Combining weaves to form stripes and checks.

EFFECT OF COLOR ON THE WEAVE.

How the manner of dressing the warp and of introducing the colors of the filling affect the appearance of the weave. One-and-one and two-and-two system. Utility of the one-and-

one system on common weaves. Two and two and four and four applied to fancy weaves. Irregular patterns of two shades.

YARN CALCULATIONS.

Grading yarns with regard to size. Explanation of the various standards for Cotton, Wool, Worsted, Silk and Linen Yarns. Finding the equivalent counts of yarns in different systems. Determining the counts of a thread composed of two or more threads. Ascertaining the counts of a thread to twist with a known thread to produce a required count, etc. Calculations as to weight and cost of warp. Calculations as to weight and cost of filling.

CLOTH ANALYSIS.

Ascertaining the Weave, Drawing-in Draft and Chain Draft. Ends per inch and picks per inch. Dressing of warp and arrangement of filling. Determining the "Take-up" of warps in weaving. Determining the counts of warp and filling yarns from sample. Ascertaining weight and cost of warp per yard of cloth woven. Ascertaining weight and cost of filling per yard of cloth woven. Determining the position of the colors of the warp on the drawing-in draft.

CLOTH PRODUCED BY USING AN EXTRA FILLING.

Figured effects produced by floating the extra filling on the face. Figures produced by so stitching the extra filling as to produce light and dim effects. Single-faced and double-faced fabrics produced by the use of extra filling. Extra filling for adding weight to a cloth.

CLOTH PRODUCED BY USING AN EXTRA WARP.

Single-faced fabrics produced by using an extra warp. Double-faced fabrics produced by an extra warp. The use of an extra warp for figuring on the face of a fabric. Increassing the weight of a cloth by means of an extra warp. Heavy Worsteds and Woolens, etc. Proper method of stitching the back warp to the face. Effect of improper stitching. Imperfect cloth resulting from the same.

INSTRUMENTAL DRAWING.

Construction of Plane Geometrical figures. Geometrical Designs. Projections. Machine Drawing.

FREEHAND DRAWING AND COLOR WORK.

Grinding and Preparation of Colors. Matching of Colors from printed goods, woven material or yarns. Arrangement and coloring of designs in stripes, plaids, etc. Sketching in Charcoal of figures, flowers and conventional forms, to be executed on the Jacquard machine.

CHEMISTRY.

The Course in Chemistry extends over the full period of the School Year, the student devoting eight hours each week to lectures and laboratory work.

Lectures are given every Tuesday morning on the general elementary Chemistry. The elements are taken up separately and also in the compounds they form with each other.

The elements are considered in the following manner: first, their source, and in what forms they exist, whether found free or in combination. If found in combination the processes for manufacturing them in the free state are given.

The peculiarities of the elements are then discussed: whether liquid, solid or gaseous in form, what action acids and alkalies have on them, and with which of the other elements they combine most readily.

Then the most important compounds of the elements are taken up and thoroughly considered: the processes for their manufacture and the practical uses made of them; the advisability of, and reason for, using one compound in preference to another of exactly the same nature; and, finally, the tests for the elements are given, that is, the ones most commonly applied to determine the presence of the element. The course of lectures embraces the following elements, the ones most commonly met with only being considered: Oxygen, Hydrogen, Nitrogen, Chlorine, Bromine, Iodine, Fluorine, Sulphur, Phosphorus, Arsenic, Antimony, Bismuth, Carbon, Silicon, Boron, Sodium, Potassium, Ammonium, Silver, Cal-

cium, Strontium, Barium, Lead, Magnesium, Zinc, Cadmium, Aluminium, Chromium, Manganese, Iron, Cobalt, Nickel, Copper, Mercury and Tin.

The entire course of lectures is illustrated by means of experiments, showing the methods of producing and testing the substances under consideration, and reference is constantly being made to the practical uses of the Chemicals in the Dye-House.

After having satisfactorily finished the course in Elementary Chemistry, qualitative analysis of the metallic elements and the detection of acids are taken up. By this means he is fitted to analyze the chemicals with which he will have to deal in a dye-house or laboratory, such as Acids, Soaps, Alkalies, Mordants, Water, etc.

FIRST YEAR—PRACTICAL WORK.

In the weave-room the work of the First Year Class is executed on small hand-looms, having a capacity of thirty harness. They are especially suited to the course of instruction as laid down, being capable of adaptation to almost any class of work.

Each student has the exclusive use of one of these looms, and after having laid out his design and performed all the necessary calculations, proceeds with the various operations of Warping, Beaming, Drawing-in, Reeding, Adjusting the Warp in the Loom, Chain Building, etc.

While performing all the detail necessary to the production of the woven fabric, the necessity of care and judgment is constantly impressed on the student. The class of work embraces a variety of goods produced from cotton, wool and worsted, and is laid out so as to coincide with the theoretical instruction given at the time, and thus strengthen it in the mind of the student.

LABORATORY PRACTICE.

Chemical and Physical Changes.
Oxygen and Oxidizing Agents.
Hydrogen and Reducing Agents.
Nitrogen and its Compounds.
Nitric Acid and Ammonia.

Theory of Atoms and Molecules, with application of the same in figuring out Chemical Equations.

Chemical Equations, with their use.

Acids—Alkalies—Salts.

Chlorine—Bromine—Iodine.

Sulphur—Sulphuric Acid—Sulphur Dioxide.

Phosphorus—Sodium Phosphate.

Carbon—Carbonic Acid.

Sodium—Potassium—Ammonium—Magnesium.

Barium—Calcium—Strontium—Manganese.

Zinc—Cobalt—Nickel—Iron—Chromium.

Aluminium—Mercury—Lead—Bismuth.

Copper—Cadmium—Arsenic—Antimony.

Tin and Silver.

Compounds of the above with the acids and alkalies, special attention being given to the salts which will be most frequently met with in the dye-house.

Qualitative Analysis.

Detection of Metals.

Detection of Acids.

Analysis of Salts.

Experiments in Soap Manufacturing.

SECOND YEAR—THEORETICAL WORK.

The value of a knowledge of Double Cloth.

Method of constructing Double Cloth Weaves, and of indicating them on designing paper.

Double Cloths having the proportion of threads in Warp and Filling, as follows:

One face—one back.

Two face—one back.

Three face—one back. Also the following proportions:

Warp.	Filling.
One face—one back.	Two face—one back.
Two face—one back.	One face—one back.
Two face—two back.	Two face—two back.

Structure of Double Plain Cloths.

Rules for stitching Double Cloths together, in order to form a perfect fabric.

Effect of improper stitching on the face of the fabric.

Productions of regular patterns upon the face of the cloth by means of the stitching.

Reversible Cloths—Plain.

Reversible Cloths—Figured.

Relation of the pattern of each cloth to facilitate stitching.

Figuring with two cloths.

Cloths of the same quality, but different patterns.

Cloths of the same patterns, but different quality.

Patterns formed on Double Cloths by means of binding. Worsted Coatings, Checks, Stripes, Quilts, etc.

PILE FABRICS.

Their Classification.

Filling Pile.—Construction of Velveteens, Corduroys, Chinchillas, Whitneys, Chenille for Curtains and Rugs, Spun Chenille for Fringes.

Warp Pile.—Formed from an extra Warp or Warps by means of wires. Velvets, Figured Velvets, Astrakans, cut and uncut, and their various methods of construction.

Tapestry, Brussels and Wilton Carpets.

Double Pile.—The principles of the construction and method of producing double-pile fabrics. The manner of cutting them in the loom while weaving.

Pile Formed Without Wires.—Smyrna Carpets and Rugs, Turkish Towels, etc.

GAUZE FABRICS.

Structure of Gauze.

Various orders of crossing.

Figuring with plain Gauze.

Combination of Gauze with other orders of weaving.

Plain figures upon Gauze ground.

Combination of Gauze figures and figuring with extra warp.

Figuring with extra filling upon Gauze.

Materials used in making Gauze Fabrics.

Madras Cloths.

Method of making Doupes.

THE JACQUARD MACHINE.

The history of the Jacquard machine. The principles of its construction. Explanation of the various parts and their working. Methods of adapting the Jacquard machine to all classes of fabrics. Various styles of machines. Single lift, single cylinder. Single lift, double cylinder. Double lift, single cylinder. Double lift, double cylinder. Raise and drop.

Tying up the Jacquard machine. The Comber-board. Methods of calculating and threading the same for the various Tie-ups. The French and English systems of Tying up. The Straight-through. The Point tie. Combination of Straight and Point. Straight-through Tie-up for repeated effects in one repeat of the design. Two-section tie-up. Four-section tie-up. Three-section tie-up. Tie-up for producing stripes and spots by means of an extra warp. Manner of working the Jacquard machine in connection with front harness. Compound harness. Split harness, or shaft lashing, for satin-faced upholstery fabrics.

CARD–STAMPING.

Explanation of Card-Stamping.

Stamping Cards for Common Damask, Reversible Draperies, Blankets, Beaver Shawls, Double Cloth Cloakings, Petit Point Upholstery, Shaft Lashing, Ingrain Carpet, Brussels Carpet. Two, three and four sections. Proper methods of Card-Lacing.

INGRAIN CARPET.

Explanation of the structure of the fabric.

Selection of designing paper for the different grades, such as Fine, Superfine and Extra-super.

The various weaves commonly used, and painting of effects produced by them, in color, as used in Warp and Filling.

Modification of the Jacquard machine for the production of Ingrain Carpets. Substitution of Trap-Boards and Tail-Cords for Hooks and Griffe Bars.

Working of the journals in connection with the machine.

Tying up the harness. Cross Point and Centre Ties.

Arrangement of the leashes in the journals.

ADVANCED CALCULATIONS.

Find the cost of mixed yarns and stocks. Mixing known quantities of stock at given prices, to produce a mixture at a required price.

Calculations as to textures suitable to the various single and double-cloth weaves.

Calculations as to cost of production of Chenille Table-Covers and Curtains.

Rules and calculations for change gears for the various take-up motions.

Ascertaining desired speed of shafting and size of pulley required for a given speed of loom.

Analysis of the higher classes of fabrics—Overcoatings, Cloakings, Suspenders, Fancy Vestings, Gauze Fabrics, Upholstery Goods, Draperies, Brocatelles, Ingrain and Brussels Carpets, etc.

Instrumental Drawing. — Drawing of the principal Jacquard Tie-ups. Roller Strappings and Take-up motions of the various looms. Also illustrating section cut of the various fabrics by means of drawings. Bedford Cords, Velvets, Corduroys, Suspenders, Brussels, Tapestry and Ingrain Carpets, etc.

Freehand Drawing and Color Work.—Color schemes for Upholstery Goods, Light-weight Draperies and Ingrain Carpets. Transferring designs to the Squared Designing Paper.

DYEING.

The course in Dyeing also extends over the full period of the School Year, and embraces the coloring of all textile fibres, special attention being given to the Dyeing of Wool and Cotton. Lectures are given from time to time on the character of the fibres, the action of chemicals upon them, their affinity for coloring matter, etc. The methods of Scouring, Bleaching and Dyeing are carefully considered, also the character of the coloring matters used and the purity of the Chemicals, Sulphuric Acid, Pure Alkali, Bichromate of Potash, Extracts of Dye-woods, etc.

The manufacture, purity and use of soaps is considered ; what kind of water to use in scouring ; how to rectify perma-

nent and temporary hardness in water; the importance of scouring at the proper degree of heat, and the effects of poor scouring.

The methods and chemicals used in bleaching, with their proper use; the use of Mordants, and how to determine the correct one to be used for a given shade.

The peculiarities and application of coloring matters, fast and fugitive colors; how to test the fastness of a color, Aniline colors and all of the coal-tar products, Dye-woods, Alizarines, etc., special attention being given to the methods for producing the best shade and getting the most out of a color.

How to test for a color after it is on the fibre; also stripping the fibre of one color to put on another.

The student spends ten hours each week in the laboratory, making tests, and in the dye-house preparing yarn for the weave-room.

SECOND YEAR—PRACTICAL WORK.

The study of the Power Loom. Its parts, with the principles governing each. Also the relation and timing of each part to the other.

Principles of the various shedding motions. Cam motion and the Cam and Scroll motion. Witch or Dobby motion. Single and Double acting.

Explanation of the principles of open and closed shed looms. Their advantages for the construction of different fabrics.

Consideration of the principal picking mechanisms in use. The alternating pick. The pick and pick. The cam and cone motion and sliding pick motion.

Shuttle-box motions. Raise and drop box. Skip-box. Circular box. Box motions controlled by cams. Forward and reverse. Boxes controlled by a chain and by the Jacquard.

Study of the timing and setting of the various box motions, such as Knowles, Crompton, Wood, Furbush, Schaum & Uhlinger, Murkland Carpet Loom, etc.

Let-off motions. Positive let-off. Friction let-off.

Take-up motions. Positive, Non-positive and Variable.

Filling stop-motions duly considered. Knowles, Crompton, Tucker, and Taylor Saalfrank.

Knock-off motions. Fast and loose reeds.

Chain Building. Care of Stock. Harness Chain and Box Chain. Building Chains for the Multipliers, as used on the Knowles, Gem and Gingham looms. Stafford Double-Acting Dobby. Schaum & Uhlinger Jacquard Silk Loom.

Dismantling, reconstructing and timing and setting of the above-mentioned motions.

Practical weaving on the Knowles and Crompton Heavy Worsted and Woolen Looms. The Knowles Gem and Gingham Looms. The Fairmount Machine Co.'s Roller and Light-Weight Woolen Loom. The Bridesburg Clipper Loom. The Murkland Carpet Loom. The Whitin Drop Box Loom for Fancy Jacquard Effects. The Stafford Double-Acting Dobby for Fancy Cotton Loom. The Knowles Upholstery, Weft and Chenille Setting Looms. The Schaum & Uhlinger Swivel Loom for Spotted Effects on Dress Goods, Mantel Scarfs, etc. The Schaum & Uhlinger Jacquard Silk Loom.

METAL WORK.

Chipping and filing in cast-iron.

Surfaces, flat and curved right angles and parallels.

" worked to a plane.

" " " line.

" " " match.

" " " match and reverse.

Tools used : Files, 5 in., 8 in., hand, bastard and second cut. Chisels, flat and cape. Hammer. 4 in. Scale. 4 in. Square and Bevel. 6 in. Beam Calipers. 3 in. Dividers. Surface Plates and Scribe Blocks.

DYEING.

Wool—forms in which dyed; Scouring, Bleaching and Dyeing.

Aniline Colors—application and testing their fastness to light and scouring, with the class of goods they are used for.

Benzidene Colors—their fastness, use, etc.

Alizarine Colors—application, best mordants for certain

class of goods, fastness to light and scouring, and the class of goods for which they are used.

Matching of shades both with Aniline and Alizarine colors.

Natural and Artificial Alizarine.

Logwood, Fustic, Sanders, Sina wood, Turneric, etc., with their application and fastness.

Matching shades with wood colors.

Cotton—forms in which dyed.

Bleaching and Dyeing.

Colors on Sumac, with their application and fastness.

Colors of Cutch, with their application and fastness.

One-dip Colors—Benzidene Dye-stuffs, Diamine Dye-stuffs.

Dye-woods and Extracts.

Aniline Black and Cheap Blacks.

Turkey Red, Prussian Blue, Chrome Yellow, etc.

Matching shades on Cotton. Vat Indigo Dyeing.

Experiments to show the use of different metallic salts on the same color. Practical work in the dye-house.

THIRD YEAR.

In this year, both the Theoretical and Practical work are confined to the higher classes of Textiles.

The student, having the name of the desired fabric given him, selects his design and coloring, and performs all the operations necessary to its production, including weaving and finishing.

More liberty is allowed the student, and with the view of cultivating the habit of self-reliance, he is compelled to depend largely on his own resources, which tends to strengthen him and give him greater confidence.

In connection with the above the following subjects are taken up: Details of Steam Engineering, Steam-Pumps, Injectors, Boiler Setting, Fuels with their Proportionate Results, Power Transmission, Factory Heating, and other detail neces-

sary to the Superintendent in the economical management of the Mill.

NOTE.—Should the student desire to devote his time entirely to one class of Fabrics, or to Dyeing, arrangements can usually be made to that effect.

TOOLS AND MATERIALS.

Tools required by students in the Textile School are: One set of drawing instruments, one screw-driver, one pair plyers, one pair scissors, one reed hook, one pair of overalls and a jacket.

These tools, together with the necessary materials, such as paints, pencils, drawing paper, designing paper, etc., will cost about $15.00 for the entire year.

PARTIAL COURSE.

The course of study described above covers a period of three years, and no pains have been spared to make it as thorough and complete as possible. All who are in a position to do so are earnestly requested to take it.

For those whose time will not allow them to take the regular course, a partial course has been arranged, covering a period of three months, October, November and December. The course of study is very similar to that taken up by the regular First Year Class, in the same time.

The theoretical work is confined to single-cloth weaves, yarn calculations and cloth analysis. In the weave room a good deal of time is spent in working out original ideas on the small hand-looms. This course is carefully arranged for the development of ideas gained in the study of theory. The class also takes up a course of Color Combination, intended to train the eye in the harmony of color and to familiarize the pupil with the best methods of effecting combinations. Chemistry and Dyeing are not included.

The idea of the Partial Course is not to make a student a thorough designer, but to give him a start and enable him to make an intelligent beginning, so that he may, if so disposed, profitably continue his studies at home.

EVENING CLASSES.

The regular course of study in the Evening Classes includes all of the subjects of study as outlined for the Day Classes, with the exception of the Mechanical Drawing, Color Work, Chemistry and Dyeing.

The structure of Weaves and Fabrics, Cloth Analysis, Freehand Drawing and Loom Work are taught to such an extent as the limited time will permit.

EVENING COURSE IN DYEING.

For the benefit of those who are specially interested in the study and pursuit of Dyeing, a special evening class has been arranged. In this class the student is furnished with all the materials and apparatus necessary for carrying on the same class of work as prescribed for the Second Year student in the regular day course, namely, the scouring, bleaching and dyeing of wool and cotton fibres, both loose and in the form of yarn. While it is impossible for those studying in the Evening Class to take up the study of Chemistry, references are constantly being made to Chemistry, and points of interest suggested and discussed, so that the student may have well-grounded reasons upon which to base his study, and understand the most important chemical principles involved in Dyeing.

CERTIFICATES AND DIPLOMAS.

On the completion of the regular First and Second Year Courses respectively, Certificates are awarded.

The Diploma of the School is awarded only to those who have satisfactorily completed the full Three Years' Course of Study.

FEES.

All fees are payable in advance, and *money once paid will in no instance be refunded*, except by special action of the Committee.

Full Textile Course, Day Class, $150 per year of 36 weeks.

Partial Textile Course (see page 49), $75.

Partial Textile Course, Dyeing alone, Day Class, $100 per year of 36 weeks.

Designing and Weaving Course, Evening Class, $20 per term of 6 months.

Designing alone, Evening Class, $15 per term of 6 months.

Dyeing, Evening Class, $15 per term of 6 months.

Special Courses in Textile Design can usually be arranged to suit the requirements of the pupil. The fees for such courses will, however, never be less than those paid in the regular course. Special courses cannot be taken in the Evening Class.

PAYMENTS.

A partial payment of $25 should accompany all applications for admission to the Day Classes, the remainder to be paid at the opening of the School Year.

A partial payment of $5 should accompany all applications for admission to the Evening Classes; the remainder to be paid at the opening of the School Year.

DEPOSITS.

Students in the Day Class are required to make a deposit of $15 to cover breakage. This is returned at the close of the term less the amount due for apparatus destroyed.

Applications for admission to this department may be made at any time, but must be accompanied by a deposit of $25, which will be regarded as a payment on account of the tuition fee, the remainder being payable at the beginning of the School Year, October 2d.

PRIZES.

Three Prizes are offered in the Textile Department, one in each of the first, second and third year classes, as follows:

The American Wool Reporter Prize of $20 for the most meritorious work by a student who has completed the first year's course.

The American Wool Reporter Prize of $30 for the most meritorious work by a student who has completed the second year's course.

The Finckel Prize of $25 for the best work by a graduate of the full three years' course.

RULES FOR COMPETITION.

A student is considered eligible to enter into competition for these prizes when he has completed, to the satisfaction of his instructors, the course of study prescribed for the first thirty weeks of the term.

At the end of this period, those desiring to compete are allotted time for this work; while those who are not eligible, or who do not care to enter the competition, must devote that time to regular work.

The Prize Work may consist of either Trouserings, Suitings, Dress Goods, Upholstery, or any other class of fabric on which the authorities of the School may decide.

In the first year the student, after completing his de-

signs, is supplied with the necessary colored yarns, and performs his work on the hand-loom.

The second and third-year students dye their own yarn, make all the necessary calculations, and perform the work on the power-looms entirely unaided.

DONATIONS.

From M. T. Stevens & Sons, North Andover, Mass.—Fancy knotted and twist yarns.

From Albert Crenshaw & Co., Philadelphia—Cotton yarn.

From Erben, Search & Co., Philadelphia—Worsted and mohair yarns.

From Whitin Machine Works, Whitinsville, Mass.—Latest inproved 4 x 1 box loom.

From Knowles Loom Works, Worcester, Mass.—72 in. upholstery loom and a 30 harness, heavy frame, 48 in. worsted loom.

From Geo. W. Stafford Mfg. Co., Providence, R. I.—400 hook, raise and drop Jacquard machine, and a 36 in. loom, with double-acting dobby for gauze work.

From Parks & Woolson Machine Co., of Springfield, Vt.—Improved shearing machine, with patent list motion.

From Schaum & Uhlinger, Philadelphia—4 x 4 box silk loom; 24 harness ribbon loom; 1200 hook, double-lift Jacquard machine, and a 600 hook, rotary cylinder Jacquard machine; 30 in. improved self-balancing hydro-extractor; power card-cutter, and a compart board.

From James Hunter Machine Co., North Adams, Mass.—Improved fulling mill and washer.

From Miller Mfg. Co., Philadelphia—11,000 improved lingoes and heddles.

From R. Sergeson & Co.—Shuttles.

Donations of dyestuffs and chemicals from: Banning & Bissell, Wm. J. Matheson & Co., Pickhardt & Kutkoff, Read, Holliday & Sons, E. Sehlbach & Co., Koechl & Movius, Sykes & Street, Geisenheimer & Co., Kalle & Co., O. S. Janney, Howe, Balch & Co., Zellner Bros., C. W. Bischoff, Browning Bros.

Firth & Foster Bros. and Thomas Beardwood & Bro. have been of very great assistance to us in giving the proper

finish to the large variety of fabrics which we produce, and we desire to publicly acknowledge it.

We are also indebted to the following firms for the many favors which they have shown us from time to time :

B. Hooley & Son, Philadelphia, silk manufacturers.

Stead & Miller, Philadelphia, upholstery manufacturers.

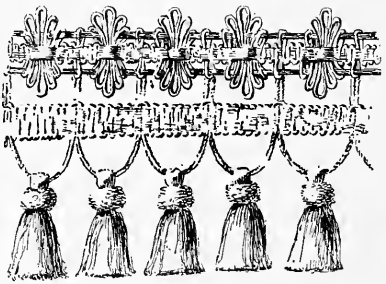
Conshohocken Woolen Mill, Conshohocken, Pa.

Saranac Silk Mills, Philadelphia.

Seville Schofield & Co., Philadelphia, woolen manufacturers.

McCallum & McCallum, Philadelphia, carpet manufacturers.

Quaker City Dye Works, Philadelphia.



Trimming designed and woven by pupils.

ROLL OF STUDENTS.

1892-93.

ABRAM, CHARLES R.
ADAMS, FRANK W., Jr.
ADOLPHSON, LOUISE
AHRENS, HERMAN
ALBURGER, LAURA G.
ALISON, JEAN
ALLEN, MARIA PURDON
ALSOP, RACHEL G.
ALTHOEN, HENRY
ANDERSON, CARL J.
ANDREWS, JOHN E.
ANTHONY, A.
ASPEN, JOHN W.
ATKINSON, SARAH H.
BAER, LUCY
BAINS, EDWARD
BALDERSTON, ANNE
BARBOUR, ALICE
BATES, WILLIAM H.
BEECHEY, ERNEST A.
BEERS, GEORGE
BELLEVILLE, J. PIERCE
BENDER, ADDISON F., Jr.
BERARDINO, HENRY
BERGER, CARL P.
BETTLE, ELSIE
BETTON, DONALD M.
BINGLEY, CHARLES
BIRKMIRE, JOHN S.
BISSELL, J. H.
BOCHMAN, ALBERT
BODINE, ROBERT L.
BOLEY, JOHN
BORIE, FRANK L.
BOWER, FREDA
BOWMAN, ANNE S.
BOYD, ALIDA MAY
BRADFORD, JOHN W.
BRINTON, ANNE H.
BROMBACH, CHARLES
BRYANT, FRED. W.
BRYLAWSKI, DELLA
BUTCHER, ALICE
BUNTING, ETHEL R.
BYE, EDITH L.
CASEY, FRANK
CAUFFMAN, STANLEY HART
CAVIN, WILLIAM BROOKS
CHAMBERLIN, BERTHA
CHAPPELLE, CHRISSIE
CHASE, ELIZA B.
CHASE, R. B.
CHERRY, MARGARET E.
CHEYNEY, MARIANNA
CHIPMAN, W. E.
CHITTICK, JAMES
CHURCH, ARTHUR L.
CHURCH, MABEL
CLARK, JOSEPH C. F.
CLASS, J.
COCHRAN, JOHN LEWIS, Jr.
COMFORT, WILLIAM
CONLOW, PATRICK
CONNELLY, JOHN
COPE, ANNETTE
COTTERELL, IRENE M.
COURTER, JOHN D.
CREAMER, ROSS R.
CRESSMAN, C. M.
CROWTHER, JOHN

CULBERT, JOSEPH A.
CURRIE, EDWARD
DAIN, JOHN
DAMON, WILLIAM COTTON
DANSIG, MEYER
DANTRICK, OSCAR L.
D'ASCENZO, NICOLA
DAVIDSON, MIRIAM
DAVIS, A. C.
DAVIS, SAMUEL
DAWSON, DANIEL
DEAN, J. E.
DENNISON, GRACE
DEVINE, WILLIAM J. M.
DICKERSON, WILLIAM
DINMORE, CLAYTON
DOUGHERTY, EDWARD J.
DOWNS, SAMUEL H.
DRYFOOS, CARRIE
EHRLICHER, H.
ENGLE, LOUDON
ETTER, HARRY B.
FABER, ALBERT
FARRAND, FRANCES L.
FAUNCE, J. ELMER
FEARON, EDWARD THOMAS
FETHERSTON, FLORENCE C.
FETHERSTON, HANNAH E.
FINN, JOHN
FLOWER, THOMAS L.
FORD, JAMES R.
FOX, HELEN A.
FRENCH, SARA B.
GAFFNEY, MICHAEL
GALLER, M. VICTORIA
GARRETT, MARY RHOADS
GEIZER, GEORGE
GENDELL, AGNES
GIBSON, MABEL
GLEDHILL, DAVID FRANK
GLOVER, J. LORING, JR.
GOODSPEED, FRANK OL.
GRANZOW, WM. E.
GREER, WM. K.
GRIFFITH, WM. B
GUILLOU, ELISE V.
GUMMERE, AMELIA M.
HAINES, ARTHUR
HALFPENNY, MARK B.
HALL, THOMAS
HALLOWELL, ELIZABETH M.
HAMBURGER, DAVID E.
HARDING, ALICE
HARTSHORNE, ANNA C.
HEALD, HARRY
HECK, WM. H.
HEDELT, FRANK
HENDLEY, FRED. G.
HENGEN, WM. D.
HESS, GOTTLIEB
HESS, MARGARET W.
HICKMAN, CHARLES D.
HIPPLE, HARVEY J.
HOLTON, EDWARD W.
HORAN, JOHN H.
HOSKINS, L. E.
HOUGHTON, GRACE
HOYE, FRANCIS E.
HUEBEL, JOSEPH L.
HUMES, WM. D.
HUMPHREYS, MARY A.
HUNTINGDON, ANNA M.
HURLBURT, HARRIET D.
INSKIP, T. W.
IVES, EFFIE
JACOBS, GASTON G.
JACOBS, ISABEL M.
JAMIESON, JAMES P.
JEREMIAS, CHARLES M.
JOLLEY, ROBERT
JONES, SHELLEY T.
KELLER, SARA F.
KELLEY, ANNA L.
KENYON, ANGIE D.
KEYSER, HOWARD, JR.
KIEHL, NETTIE I.
KIMBALL, FRED. B.
KINGSMORE, MARY
KLOTZ, CHARLES
KNAPP, HENRY
KOCH, J. DOBSON
KOEHLER, HARRY
KOERPER, FANNIE I.
KOHL, MAX
KUHNE, CHARLES
LACHENMEYER, PAUL

LAMPHERE, WM. D.
LANDENBURGER, C. H., Jr.
LARNED, MADELEINE
LASSISSERAYE, WILFRID
LAU, FRANK
LAWRENCE, L.
LEA, GEORGE
LEES, JOSEPH R.
LESHER, THOMAS J.
LETCHWORTH, SARA H.
LEWALLEN, F. B.
LEWIS, HERBERT H.
LEWIS, LILLIE
LINTON, HORACE
LIPP, EMMA L.
LIVESZEY, R. M. J.
LOCKWOOD, BESSIE D.
LORENGER, ALFRED
LOWER, ISABEL
LOVATT, GEORGE J.
LUDWIG, FLORENCE
LUFFMAN, AMY G.
LUFKIN, BERTHA V.
LUTZ, EDWIN G.
LUTZ, ELLA
LYNCH, CARRIE B.
LYONS, FRANK G.
MacCOLLUM, EDWARD J.
MacNEILL, F. W.
MacFEAT, WALTER
MACLAREN, T. J.
MAGINNISS, MAUD
MAIR, JOHN
MALZ, LOUIS
MANN, HARRY C.
MARENZANA, EMIL
MARENZANA, FERDINAND
MARSHALL, GEORGE J.
MARTIN, FRANK E.
MASON, ISABELLA M.
MAULL, J. LEHMAN
MAY, ANNA K.
MAYER, FRED. E.
MAYNARD, HARLAND J.
McCARTER, WM., Jr.
McCLISTER, ROBERT G.
McCOLLIN, MARGARET M.
McCORMICK, JOHN, Jr.
McCLYMONT, JAMES
McFADDEN, ELLA L.
McGUIRE, FRANK
McHAFFIE, CHARLES E.
McILWAINE, MARTHA
McINTYRE, HARRY B.
McKINLEY, JOHN, Jr.
McMAHON, JAMES F.
McMURTRIE, MARY
McVEY, HUGH
MERRICK, HERBERT G.
MESSLER, ELLA
MITCHELL, PETER
MOLITOR, JOHN
MOORE, D. EDWARD, Jr.
MOORE, MABEL
MOYER, HOWARD G.
MULLER, HERMAN
MUNZ, JACOB
NEWMAN, W. MAUD
NICHOLSON, ZELLA R.
NILL, MARY
NONAMAKER, JAY
NOSKA, CHARLES
O'BRIEN, JAMES
OELSCHLAGER, CHAS. E.
OGDEN, ALBERT
PARKE, ADALINE D.
PARKS, M. P.
PENFIELD, GEO. W.
PENNOCK, OLIVIA C.
PENNYPACKER, D. C.
PINKUS, ANNA
POLLOCK, GRACE H.
POTSDAMER, S. BELLA
POTTER, MABEL L.
POWERS, E. S.
PRAG, EDWARD
PRICE, WALTER F.
PRIESTLEY, THOMAS J.
PRINZ, CHARLES
PROCTOR, F. S.
PROFETI, GIROLAMO
PROVOST, CHARLES O.
RAHN, C. E
RAMSEY, ETHEL RUFF
RAMSEY, FRED. G.
RAUNSLEY, JOSEPH

REDFIELD, ELISA W.
REDMAN, NETTIE
REEVES, GERTRUDE S.
REGAR, NEWTON K.
RICE, WM. S.
RICHARDSON, AGNES Y.
RINKER, HARRY S.
RITTER, FRANK G.
ROSENTHAL, HARRY
ROGERS, HARRY M.
ROTH, HARRY
ROSS, JOSEPH
RUNYAN, STANFORD K.
RYAN, MICHAEL J.
SAVERY, A. H.
SAYLES, J. H.
SCATTERGOOD, J. HENRY
SCATTERGOOD, MARION C.
SCHAUFLER, JOHN
SCHEFFER, MORRIS
SCHLEGEL, OTTO
SCHLOTTERER, CHARLES
SCHOLZ, ANTON
SCHUBERT, ALBERT
SCOTT, JOHN F.
SCOTT, WALTER
SCRAGGS, CHARLES W.
SIMONS, A. C.
SIMPSON, J. F.
SIMPSON, WM.
SHARADIN, HARRY W.
SHAW, ROBERT
SHAY, IRA D.
SHEPPARD, ABIGAIL G.
SHINN, JOS. H., JR.
SMILEY, WM.
SMITH, ALBERT H.
SMITH, EMILY K.
SMITH, EMMA A.
SMITH, OSCAR L.
SMITH, ROBERT R.
SHIVERS, D. LOUIS
STAFFORD, C. GORDON
STAFFORD, CLINTON H.
STAFFORD, EDGAR S.
STANLEY, THOMAS H.
STEM, WALTER
STEVENS, MOSES TYLER, JR.
STEWARTSON, JOHN
STIRLING, MARTHA
STUVEN, ALBERT M.
SUPLEE, ELEANOR H.
SUTRO, ALFRED
SUTTON, CHARLES M.
SWYLER, HORACE
TAIT, ELIZABETH S.
TAYLOR, HELEN
TAYLOR, S. A.
TEST, HERBERT
TILGHMAN, SUSAN
THOMPSON, WALTER
THORN, EDDIE
THUMLERT, MAY
TOPHAM, HOWARD F.
TRICKER, A. B.
TRITTEN, EMIL C.
TURNER, ROBERT
ULRICK, BURTON
VOIT, RICHARD ALBIN
WAGNER, HARRY
WALENTA, GEORGE J.
WALKER, W. J.
WALRAVEN, CARL ALBERT
WALTERS, RAYMOND
WAREHAM, ARTHUR
WARNER, MARTHA E.
WARRINGTON, C. LESLIE
WATT, A. PAUL
WEAVER, LESTER E.
WEEKS, EDWARD M.
WEIL, MATILDA
WETHERBEE, WM. A.
WHITALL, MATILDA F.
WHITE, HARRY M.
WIELAND, CHARLES
WILKIE, HARRY
WILLIAMS, THYRZA C.
WOLFERSBERGER, RENA
WOLFERSBERGER, WM. C.
WOOD, CHARLES G.
WOOD, JOHN A.
WOOD, LOUISE
YARNALL, SALLIE G.
YARWOOD, GEORGE
YUNG, CARL
ZIEGLER, CHARLES A.
ZIMMERMAN, OSCAR

A PARTIAL LIST OF FORMER STUDENTS OF THE SCHOOL WITH THEIR PRESENT OCCUPATIONS.

(Pupils are requested to assist the Principal in correcting the List.)

ADOLPH, ALBERT J., Designer and Decorator, Carlile & Joy, Philadelphia, Instructor at Drexel Institute.
ALDRICH, W. S., Instructor, Johns Hopkins University.
ALGEO, BRADLEY C., Instructor, Pennsylvania Museum and School of Industrial Art.
ALLEN, FRANKLIN, Designer, Boston Manufacturing Co., Waltham, Mass.
ALSOP, RACHEL G., Teacher of Drawing, Friends' Select School, 15th & Race Sts., Philadelphia.
APPLEYARD, W. S., Prop. Jamestown Tapestry Mills, Jamestown, N. Y.
AYLWARD, THOS. J., Boss Dyer, A. Priestly & Co , Camden.

BAILEY, VERNON HOWE, Illustrator, Philadelphia.
BANES, J. W., of Erben, Search & Co., Philadelphia.
BARR, WILLIAM, Dyestuff Salesman, Davis & Walton.
BATES, WM. H., Designer, Fernbrook Carpet Mills, Yonkers, N. Y.
BEATTY, JOHN R., Woolen and Cotton Manufacturer.
BECK, ROBERT K., Designer.
BERG, KATE H. W., Decorative Painter, Philadelphia.
BILSON, C. R., Designer, DeKosenko & Hetherington, Philadelphia.
BIRD, CLINTON H , Woolen Manufacturer, Bethlehem, Conn.
BISSEGGER, J. J., Draughtsman, with Price Bros., Philadelphia.
BLACK, W. A., Designer, Carey Bros., Philadelphia.
BOND, W. E., Designer, Neshuanik Mills, East Hampton, Mass.
BREADY, EDWIN K., Manufacturer, Philadelphia.
BRIDGE, SAMUEL, Designer and Boss Weaver, Owoneco Silk Co., Norwich, Conn.
BRINTON, ANNE H., Instructor in Drawing at George School, Pa.
BROOKS, JAMES E., Ink Manufacturer, Philadelphia.
BROOM, HARRY, Dyeing, Firth & Foster Bros., Philadelphia.
BURT, JOHN, Boss Dyer, M. A Furbush & Sons.
BUTTERWORTH, SAMUEL, with Saranac Silk Mills, Philadelphia.

CAMPBELL, ARCHIE, Boss Dyer, Ivins, Dietz & Magee, Philadelphia.
CAMPBELL, J. ADDISON, Woolen Manufacturer, Manayunk.
CAMPBELL, JOHN, Designer, Milnor & Co., Moosup, Conn.
CAMPBELL, PETER, Dyeing.
CARROLL, BENJAMIN, Designer, Philadelphia.
CONDON, MORRIS G., Overseer, James Doak, Jr., & Co., Philadelphia.
CHADWICK, ROBT., J & J. Dobson, Philadelphia.
CHALK, WILLIAM GEORGE, Designer, Philadelphia.
CHUBB, AMY, Designer.
CHURCH, MABEL, Teacher of Drawing, Girls' Normal School, Philadelphia.
COUPE, ALBERT, Designer, North Star Woolen Mill, Minneapolis, Minn.
CROWTHER, JOHN, Designer, Hope Webbing Co., Providence, R. I.
CUMMINGS, HELEN N., Decorative Painter, Philadelphia.

D'ASCENZO, NICOLA, Decorator and Designer, Karcher & Rehn, Philadelphia, Instructor Pennsylvania Museum and School of Industrial Art.
DAVIDSON, H. O., Designer, Arasapha Mills, Chester, Pa.
DAVIS, SAMUEL, Designer, Albert Granshaw, Manayunk.
DEWAR, WM. H., Designer of Furniture, with Geo. W. Smith, Philadelphia.
DIETZ, JOHN, Designer, Barnes & Beyer, Philadelphia.
DIEZ, JOHN, Designer, Philadelphia.

ENGEL, GEO. W., Designer, Philadelphia.
ENTWISLE, ALBERT, Instructor, Manual Training School, Philadelphia.
EVANS, GERALD, Designer, Vollmer & Co., Philadelphia.
FARRAND F., L., Teacher of Drawing, 15th & Race Sts. (Friends' Central).

FARLEY, ROBERT, Overseer, Weaving Department, Philadelphia.
FENNER, ETHLYN K., Teacher of Drawing, Pratt Institute, Brooklyn.
FETHERSTON, FLORENCE C., Instructor, Pennsylvania Museum and School of Industrial Art.
FIEDLER, G. O., Designer, Tillotson Mills, Pittsfield, Mass.
FINCKEL, CONYERS B., Instructor in Chemistry and Dyeing, Pennsylvania Museum and School of Industrial Art.
FIRTH, EDWARD, with Firth & Foster Bros., Philadelphia.
FITZGERALD, SMITH, Foreman, Wool Sorting, Craven & Dearnley.
FOSTER, J. W., with Firth & Foster Bros., Philadelphia.
FOSTER, FRANK, with Firth & Foster Bros.
FOX, HELEN A., Instructor, Pennsylvania Museum and School of Industrial Art.
FRISSELL, FRANK, Assistant Superintendent Russell Mfg. Co., Middletown, Conn.
FROMUTH, AUGUST, Designer, J. & J. Dobson, Philadelphia.
FRY, J. W. B., Architect, Philadelphia.

GADSBY, H. C., Treasurer, Hope Mills, of North Carolina.
GLEDHILL, JOSEPH, Designer, Philadelphia.
GOODWIN, HOWARD R., Designer, Stimson Bros., Philadelphia.
GOODWIN, MYRTLE D., Teacher, Pennsylvania Museum and School of Industrial Art.
GRANGE, CHARLES, Plush Weaver, J. & J. Dobson.
GREMSON, W. E., Designer, with E. A. Wright, Engraver, Philadelphia.
GRAY, W. F., Professor of Drawing, Central High School, Philadelphia.

HALL, T. L., Designer, Philadelphia.
HALLOWELL, ELIZABETH M., Teacher of Drawing, Pennsylvania Museum and School of Industrial Art.
HANEFELD, GERTRUDE, Designer and Engraver, Keystone Watch Case Co., Philadelphia.
HARRIS, W. J., with T. A. Harris, Philadelphia.
HOGAN, MARY H., Supervisor of Drawing, Public Schools, Harrisburg.
HORROCKS, J. HOWARD, with Horrocks & Bro., Dyers, Philadelphia.
HARVEY, GEO. H., Carpet Manufacturer (firm of Harvey & Co.), Philadelphia.
HAYES, J. J., Boss Dyer, West Jersey Dye Works.
HAYS, FRANK A., Architect, Philadelphia.
HENRY, JAMES, Designer, Joseph Leedom, Bristol.
HILL, EUGENE H., Designer, Philadelphia.
HOLT, MARIA L., Manufacturer of Stained-Glass Work, Philadelphia.
HOLT, THOMAS, with Schaum & Uhlinger, Philadelphia.
HOLT, WILLIAM, Designer, Berkey, Gay & Co., Grand Rapids.
HOPFER, CHARLES, Designer, Philadelphia.
HUQUENELE, ADELE, Teacher of Drawing and Painting, Philadelphia.
HORAN, JOHN, Designer and Assistant Superintendent New York Mills, Holyoke, Mass.
HOSEY, THOS., Dyeing, Wm. Wood & Co., Philadelphia.
HUDSON, MILTON, Architect, Williamsport.

IVINS, WM., JR., with Ivins, Dietz & Magee, Carpet Manufacturers.

JACKSON, CHAS , Teacher of Drawing, Media.
JACKSON, WALTER H., Mechanical Draughtsman, Schoen Manufacturing Co.
JACOBS, GEARY, Woolen Manufacturer, Jacobs Bros., Portland, Oregon.
JAMIESON, J. P., Draughtsman, Cope & Stewardson, Philadelphia.
JELLETT, STEWART L., Manager Steam Engineering Co., Philadelphia.
JUNGKURTH, JOHN W., with Thomas Wood & Co., Philadelphia.

KELLY, JOHN, Designer, Philadelphia.
KENWORTH, SAMUEL P., Tapestry Carpet Manufacturer.
KIEHL, NETTIE I., Keystone Watch Case Co., Philadelphia.
KNEEDLER, HARRY M., Manufacturer.
KNIGHT, HARRY B., Dyestuff Salesman, F. Brett & Co.
KRAYER, J. FREDERICK, Designer, DeKosenko & Hetherington, Philadelphia.
KUNZE, GRANT, Designer with Stead & Miller, Upholstery Manufacturers.

LACHENMEYER, PAUL, Instructor in Drawing, Pennsylvania Museum and School of Industrial Art.
LANG, WM., Designer, Philadelphia.
LATHORP, BESSIE, Teacher Modeling and Carving, School for Deaf-Mutes, Northampton, Mass.
LAWSON, DAVID, Designer, Philadelphia.
LAYCOCK, JOHN, with Stead & Miller, Philadelphia.
LETCHWORTH, SARAH H., Teacher of Drawing, Frankford Asylum, Philadelphia.
LEVERING, JOHN, with Erben, Search & Co , Philadelphia.
LINTON, HORACE, Foreman with James Sullivan, Philadelphia.
LITTLEWOOD, A. C., with G. J. Littlewood & Co., Dyers.
LITTLEWOOD, BENJ., Boss Dyer, Wm. Wood & Co., Philadelphia.
LONG, ALBERT T., Designer, Art Metal Work, DeKosenko & Hetherington, Philadelphia.
LUDELL, HAROLD, Designer, Philadelphia.
LUTZ, EDWIN G., Designer (General), Philadelphia.

MAGEE, JAMES S., Carpet Manufacturer, Philadelphia.
MALCOM, JOHN, Dyeing, Quaker City Dye Works Co., Philadelphia.
MARTIN, WM. S., Designer, Philadelphia.
MASON, A. HAMILTON, Swift Manufacturing Co., Columbus, Ga.
MAY, ANNA K., Designer, McCallum & McCallum, Philadelphia.
McGUIGAN, JOHN, with Thos. Dolan & Co , Philadelphia.
McKEE, VEAGH, Designer, Philadelphia.
MELLON, WILLIAM S., Designer, Philadelphia.
MERCER, FRED. T., Draughtsman, Philadelphia.
MERCER, W. HARRY, Designer (Furniture), Philadelphia.
MITCHELL ALEXANDER T., Designer, Everett Woolen Mill, Great Barrington, Mass.
MORTON, JOHN I., with Thos. Dolan & Co., Philadelphia.
MEGONIGLE, GEORGE, with Bromley Bros.

NYE, MYRTLE, E., Designer, with Robert Camden, Philadelphia.

OGIER, VICTOR, Designer, Philadelphia.

PADDOCK, SOPHY W., Teacher of Drawing, Pennsylvania School for Deaf-Mutes.
PARRY, ANNA W., Illustrator, with Strawbridge & Clothier, Philadelphia.
PENNELL, JOSEPH, Artist, London, England.
PERRY, DRAYTON D., of Bridges, Killian & Perry, Waynesville, N. C.
PHILIPS, JOHN C., Finishing, Joseph Bancroft & Sons.
PHILLIPS, A. C., Finishing, Joseph Bancroft & Sons.
PRICE, S. M., Teacher of Drawing, Miss Irwin's School, Philadelphia.
PUGH, GEO. W., Designer, Philadelphia.

RADCLIFFE, JOHN R., Foreman, Dye Works, R. D. Wood & Son, Millville.
RAMBO, H. E., Carpet Manufacturer, Philadelphia.
REDDIE, ARCHIBALD F., Head Designer, McCallum & McCallum, Philadelphia.
REDIFER, ANNA E., Instructor of Drawing, State College, Pa.
REINECKE, WILLIAM, Dyeing, with Wm. R. Diller & Co.
RICE, R. A., Superintendent, Inman Mill, Pascoag, R. I.
RICE, WILLARD M., Designer, John Bromley & Sons, Philadelphia.
RICORDS, JENNIE T., Designer, Ketterlinus & Co., Philadelphia.
RILEY, JOSEPH F., John Bromley & Son, Philadelphia.
ROGERS, WM. H., Overseer Weaving Department, John G. Carruth & Co., Philadelphia.

SCHAUM, OTTO, of Schaum & Uhlinger, Philadelphia.
SCHLESINGER, ALFRED R., Designer and Illustrator, Cincinnati.
SHARPLESS, WILLIAM, with Brainerd & Armstrong, New London, Conn.
SHINLE, JOHN, Designer, Philadelphia.
SIMONS, A. C., Instructor in Carving, Pennsylvania Museum and School of Industrial Art.
SKEEN, JOHN, Designer and Illustrator, Philadelphia.
SLATER, MARY ELLEN, Instructor in Modeling, Pennsylvania Museum and School of Industrial Art.
SMITH, CHANNING, Proprietor Valley Mill, Cherry Valley, Mass.
SMITH, THOMAS, Designer, John Bromley & Sons, Philadelphia.
SMITH, OSCAR, Draughtsman, Karcher & Rehn, Philadelphia.
SMITH, WALTER, with Simons Bros.
STEWART, JAMES T., Manufacturer, Philadelphia.
STONE, THOMAS, Designer, Potomka Mill, New Bedford, Mass.
STRATTON, HOWARD F., Teacher, Pennsylvania Museum and School of Industria Art.
SWEENY, FANNY DARBY, Stained-Glass Manufacturer, Philadelphia.

TROOST, WM., Designer for Rutter & Merritt, Ornamental Iron Works, Philadelphia.
TITHER, JAMES T., Designer and Superintendent, Media, Pa.
TOLMAN, ANDREW, Designer, South Berwick, Maine.
TRUITT, JOSEPH, with Thomas Dolan & Co , Philadelphia.
TURNER, W. LAIRD, Instructor, Pennsylvania Museum and School of Industrial Art.

VAN GELDER, PETER, Decorative Painter, Philadelphia.
VAN GUNTEN, CHAS., Designer, Philadelphia.

WALENTA, EDMUND J., Howell & Bros., Wall Paper, Philadelphia.
WALENTA, GEO , Designer, Montgomery Webbing Co., North Wales, Pa.
WALTON, JOHN P., Designer, Philadelphia.
WASHINGTON, ELIZABETH F., Designer, Lippincott Soda Fountains, Philadelphia.
WATSON, AGNES M., Illustrator, Philadelphia.
WEBER, HARRY, Designer, Barnes & Beyer, Philadelphia.
WEISNER, CHAS. B., Designer, Amoskeag Mfg. Co., Manchester.
WILKINSON, HOWARD M., Designer, with Andrew Cochran, Philadelphia.
WILLIS, ALBERT P., Professor of Drawing, Manual Training School, Philadelphia.
WILSON, VICTOR T., Teacher of Drawing, Cornell University.
WOODWARD, ESTELLE, Teacher of Drawing, Philadelphia.
WOLTERS, HERMAN, Designer, Cornelius & Sons, Philadelphia.

YUNDT, CHARLES, Designer, Philadelphia.

ZELLERS, JOHN W., Designer, Borel & Co., Philadelphia.

TESTIMONIALS.

AMONG the beautiful designs recently produced by the students of the Pennsylvania Museum and School of Industrial Art is one for a very rich down quilt—in printed silk—which will be manufactured by the firm of Ely, Collins & Hale, of this city, for the Columbian Exhibition at Chicago. This was designed by Florence C. Fetherston, and the printing in twelve colors is being executed at Lyons. It is a specimen of work which reflects great credit on our Technical School, for the accomplished designer has received all her training there. It is at the same time a good guarantee of the efficiency and true knowledge of art and design, when such well-known critics in such matters as Ely, Collins & Hale select this design as part of their artistic exhibit at the World's Fair. With such evidences of advancing taste "the Philadelphia School may be congratulated on doing a great deal to elevate our manufacturing ideas and in assisting the American public to articles of luxury and necessity designed on American ideas and by domestic skill."—*The Dry Goods Economist*, December 24, 1892.

NOR is there any scattering of effort in the School of Industrial Art of the Pennsylvania Museum. There has been no exhibition of the kind—certainly none in Philadelphia—so encouraging as this. Through all the many special branches, from the weaving of ginghams and carpets to architectural modeling and interior decoration, there runs a fine and consistent artistic purpose, that keeps beauty joined with utility and taste inseparable from thoroughness. There is no sign in any of the work displayed of ambition to make pictures, but rather of a well-directed purpose to beautify the common life and to elevate the industry and handicraft of Philadelphia alike by conscience and by art.—*The Times*.

ALTOGETHER the work which is being done by the Pennsylvania Museum and School of Industrial Art is among the most significant and valuable that is being done along educational lines in the State. The distinctly industrial aims of the schools bring fresher impulses into industrial fields and thus tend to elevate and enrich the products of labor in the Commonwealth. —*Philadelphia Inquirer*.

THERE appears in this issue an article relating to the Pennsylvania Museum and School of Industrial Art, Philadelphia, that should receive the careful consideration of all who are interested in promoting art industries upon which the business prosperity of the country largely depends. Especially should the appeal for pecuniary aid for increasing the educational facilities of the institution command the attention of our readers, because of the increased opportunities that will be offered to the demands from young men for adequate instruction in the textile arts should the contemplated plans be realized. The school has got beyond its experimental stage as the first and thus far the only institution in this country that has had any portion of its instruction devoted to a thorough knowledge of the textile arts.—*Boston Journal of Commerce*.

IT is now announced, and conclusively, that the syndicate which purchased the property at Broad and Pine Streets will turn it over—the whole of it—at cost to the Pennsylvania Museum and School of Industrial Art. This is a very gratifying result, and has caused general satisfaction among all who appreciate the school's excellent work.

Much more effort was expended in trying to supplement Mr. William Weightman's noble gift of $100,000 with an equal sum than should have been necessary. The school in whose behalf the purchase is to be made is one of the most important in the country, and it is of particularly large importance to this great manufacturing city. It has been brought forward thus far by the hard work and the generous sacrifices of a few earnest, public-spirited men, whose labors will confer benefit for years to come upon the entire community. The Textile School, which is a department in the institution, is the only one worthy of the name in the United States.

So far as the available funds have permitted it to go it has met fully the demands that may fairly be made upon such an organization. With more money and better quarters it may be expected to take rank with the best European schools of its kind. Nobody has so great an interest in the promotion of this end as the textile manufacturers of Philadelphia, only a few of whom had done so much in its behalf as might have been expected of them.—*Manufacturer.*

MANY of our educational institutions are deserving of State aid, but none can be more so than this one. No school anywhere in the country has equalled it in the intelligent application of art to industry, the artistic development of technical processes. Herein lies Pennsylvania's great opportunity, and with the prompt and liberal aid it ought to receive in its new enterprise, this institution is capable of doing more than any other single agency to secure the industrial supremacy in the nation for our State.—*The Times.*

PHILADELPHIA is fortunate in possessing a system of instruction that is exactly what is required all over the country, . . . the good work done by the Pennsylvania Museum and School of Industrial Art in the various branches of industry.—*Painting and Decorating.*

ONE of the potentialities in the textile industry in this country is the Philadelphia Textile School, whose efforts for the past nine years have been directed to securing absolute independence for Americans in the creative and manufacturing departments of the business. A large measure of success has rewarded the unselfish devotion of Mr. Theodore C. Search and his associates in this great work. Pupils are in the school from all sections of the country, and the graduates of the school are everywhere doing missionary work by stimulating a desire among textile workers for technical training and skill, thus raising a higher standard of achievement in the industry generally. Such work as this school is doing, and such promise as it gives for future usefulness and profit to the industry, should arrest the attention of every man who owns a mill or is in any way interested in textile progress.—*American Wool Reporter.*

THE school has achieved a great reputation. It it well and favorably known over a large part of the country, and especially throughout New England, and in its classes at the present time are pupils from as many as eighteen States. It was the first school of the kind to be established in the United States, and it is to-day the largest and the best.—*North American.*

ENGLAND and every Continental country in Europe have established schools to give this training. This country was longer in seeing the necessity for such schools; but in the Pennsylvania Museum and School of Industrial Art an institution was established which matches any in the world in the artistic and technical training given in textile manufactures.—*The Press.*

IN carrying out its great work for industrial education, and through education for the industries of the Commonwealth, this institution is earning and should receive the most cordial support of the Legislature, and every member should favor the proposed grant of aid without regard to the section he represents or to the pressure of claims for State recognition from other quarters. No movement is more directly related to or contributes more effectively to the prosperity of Pennsylvania than the advance of industrial education, and none represents more prominently and more unequivocally the aims and the spirit that has given our State the place it occupies among American Commonwealths. In this movement the Pennsylvania School of Industrial Art holds the highest place, being in a sense that no other institution is identified with that industrial progress, which the unvarying testimony of all experience proves is coming to be less and less a matter of tariff legislation, and more and more a question of the proper and reasonable education of those who have the world's work to do. On the equipment of these workers for their task all success and all achievement depends, and the resources of the State can certainly be put to no better use than promoting and extending the opportunities for acquiring such equipment afforded by the Pennsylvania Museum and School of Industrial Art. —*Telegraph.*

THE steady annual increase in the attendance at the Art and Textile departments of the Pennsylvania Museum and School of Industrial Art, Philadelphia, has led the trustees to decide upon plans and location for a permanent site for the school. Owing to the lack of room at the Spring Garden Street building, the Textile School was removed last fall to the three-story building at 1303 Buttonwood Street, where it was thought sufficient room was available to take care of the increase for some time. Contrary to the expectations of the most sanguine of the school's admirers, not only was the increased space immediately occupied, but during the term the

trustees have been compelled reluctantly to refuse admission to a large number of applicants for lack of room to accommodate them. With increased facilities it will double itself within a year, and eventually will become the largest school of the kind in the world. Prominent educators at home and abroad acknowledge it to be now the leading school of the kind in this country. The buildings on the property at Broad and Pine Streets are sufficiently large to accommodate the entire plant of the present school, besides providing for the expected increase in numbers and the extension of courses.—*American Wool Reporter.*

THE Pennsylvania Museum and School of Industrial Art is one of the best educational institutions of the kind in the United States. It not only teaches the various branches of art industry theoretically, but has the appliances for putting the knowledge obtained by the pupils into practical operation. One of the largest departments in the institution is the drawing and painting of designs for Brussels and Ingrain carpets and linoleums. It has done and is now doing much toward educating the taste of the community in the matter of the proper balancing of colors in interior decorations by producing new effects in floor coverings and wall papers. The institution has for a number of years been hampered in its good work by the extremely narrow limits of its quarters, and has been looking for a more commodious building for its operations. Fortunately there is an opportunity for purchasing a property recently vacated on South Broad Street, which is well adapted for its purpose and will give ample room for its growing needs. The money for the purchase is now being subscribed and a liberal sum has already been obtained. If the property is secured the institution will be the largest of its kind in the United States, and will be of benefit to many branches of industry, not only in Philadelphia, but throughout the country, including the floor-covering trades.—*The Carpet and Upholstery Trade Review.*